

**NEWS PENTAX SHOWS
16-MILLION-PIXEL DSLR**



**CREATIVE LENS BLUR
EFFECTS IN SOFTWARE**

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PENTAX K-5

16-million-pixel DSLR joins the range

**NEWS: K-5
PLUS NEW
ZOOM LENS**



PAGE 29

TECHNIQUE

**NATURAL
STILL LIFE**
with Colin Varndell

UPGRADING YOUR LENSES

Learn the benefits
of faster
apertures

EXPERT ADVICE



PAGE 49

PANASONIC GH2



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TESTED

CANON S95
Prime quality compact

PAGE 60



26 / 27 October

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Amateur Photographer For everyone who loves photography

ONE MIGHT not usually compare Pentax DSLRs and buses, but it seems a good time to do so. Yes, some Pentax cameras are red, and yes they have stops, bells and whistles, but my reason for noting any resemblance between them is that they seem to appear in groups, as do buses, where you wait for ages and then they all turn up together. In the space of a month three Pentax DSLRs have arrived, after a serious drought and a period in which the enthusiast had a choice of only two models. The 35mm-style DSLR range has doubled from two to four, and now we have a medium-format camera, too. Is this the beginning of a new Pentax? All we need now is a full-frame body and a micro system camera, and

we'll have a wider range than any other company can offer. You might not use a Pentax camera now, but if you are over 40 years of age there's a very good chance you did once. And like those big red London buses, perhaps we've all got a soft spot for Pentax.

Finally, I hope you enjoy watching the DVD free with this issue. You might have noticed that it's thinner than many other DVDs on the market, but that's because we've used fewer materials in an effort to become more environmentally friendly.



Damien Demolder
Editor

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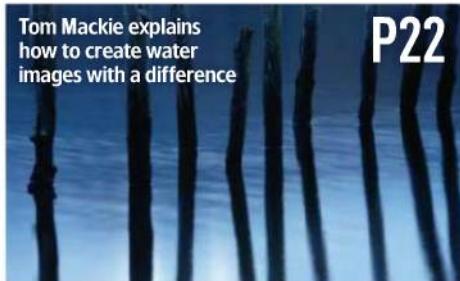
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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/readerspotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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THE AP READERS' POLL

IN AP 18 SEPTEMBER WE ASKED... How do you rate your own HDR?



YOU ANSWERED...

A Moderate and discreet	16%
B Sometimes visible	14%
C Obvious	5%
D I never use HDR	65%

THIS WEEK WE ASK...

Is your main camera made by the same company that made your first SLR?

VOTE ONLINE www.amateurphotographer.co.uk



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Powershot SX30 IS

14.1MP, 35x optical Zoom, HD Movie, ISRP £449

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APNews

News | Analysis | Comment | PhotoDiary 2/10/10

The mirrorless camera will... take over the SLR market in 2012 or 2013

Mirrorless interchangeable-lens cameras to overtake DSLR sales within two years, page 7



New 'Golden Section' screen display • Due out in October

HIGH-SPEED PENTAX HITS 16MP

PENTAX'S latest DSLR features a 16.28-million-pixel CMOS sensor and can shoot 22 full-sized images at a rate of 7fps. Due to arrive in late October, priced £1,199.99 in a kit with a 18-55mm WR zoom, the Pentax K-5 is based on the existing K-7 body, but uses a processor that is equivalent to that used in the company's

645D full-frame body and features a new 11-point AF system. SAFOX IX+ is said to have redesigned optics and places nine cross-type sensors in the middle of the frame. In Live View mode an improved contrast-detection system offers enhanced performance over the K-7, while a new 'Golden Section' screen display

guide will help users obtain classical composition. A further compositional aid is the new electronic level function that now offers a tilt detection mode.

The camera body will be made from magnesium alloy with a stainless-steel chassis. Protected against weather and dust by 77 seals under buttons and joints, the K-5 has been tested to -10°C and 100,000 shutter cycles, and battery-life is said to extend to 1,100 frames in normal conditions.

Pentax has extended the ISO range of the camera to ISO 80-51200 via a custom function setting (previously 100-6400 including extended mode), and provides the 77-segment metering arrangement of the K-7, including spot, centreweighted and evaluative configurations. The company's SR shake reduction system will also be built in, and will offer between 2.5 and 4 stops of compensation.

An 'almost 100%' viewfinder with 0.92x magnification should

offer a large and bright image, while the rear-mounted 3in 'wide-view' LCD features a resolution of 921,000 dots. Compensation for optical distortion, such as chromatic fringing and curvilinear bending, has been programmed into the camera's firmware, and works with DA, DFA and FA lenses. Pentax has also made provision for photographers to record copyright details in image files.

This camera will also feature Pentax's most sophisticated movie function, offering Full HD 1920x1080 resolution.

The Pentax K-5 will be compatible with the same D-BG4 battery grip and interchangeable focusing screens that are used by the existing K-7.

There is no body-only price yet, but Pentax has announced the following kits with recommended retail prices: K-5 with 18-55mm WR lens (£1,199.99); K-5 with 18-55mm WR and 50-200mm WR (£1,299.99); K-5 with 18-135mm WR (£1,699.99).

SNAP SHOTS

● Panasonic has launched a new wideangle pancake lens for its Lumix G series. On a Micro Four Thirds sensor the 14mm f/2.5 ASPH optic delivers a view similar to that from a 28mm lens on a full-frame camera. Constructed of six elements in five groups, and with a seven-bladed iris, the lens measures just 55.5x20.5mm and weighs 55g. The 14mm f/2.5 ASPH lens is expected to cost in the region of £350.

Panasonic has also released details of a 100-300mm f/4-5.6 superzoom lens, consisting of 17 elements in 12 groups. The price for this optic is expected to be £549.



RICOH LAUNCHES A12 GR LENS

RICOH has added a wideangle fast aperture lens module to its GXR camera system with the introduction of the GR lens A12 28mm f/2.5. Fitted with a 12-million-pixel APS-C CMOS sensor, the new unit provides views similar to a 28mm focal length on a full-frame camera, but is actually equipped with a lens with a real focal length of 18.3mm.

Constructed with nine elements in six groups, the lens unit incorporates two aspheric lenses, one special low-dispersion lens and 'multiple

high refraction-ratio' lenses. Ricoh claims that the design 'thoroughly corrects' a range of aberrations so that the lens can meet the company's 'GR' standard. Using the established GR Engine III image processor, the new unit is said to be able to focus more quickly, as well as analyse noise distribution in images to work on different areas with differing intensities. The white balance system works in a similar way, breaking the image into regions so that multiple light types can be corrected simultaneously.

The unit's sensitivity can be increased to ISO 3200 from ISO 200, and a 256-segment metering system can be configured for multi-zone, centreweighted and spot modes. Aperture values are marked from f/2.5 to f/22, but at the f/22 point an ND filter is used instead of closing the nine-bladed iris to the tiny size of hole required.

The A12 28mm f/2.5 unit is made from die-cast magnesium, and offers a manual-focus ring as well as autofocus operation. Manual adjustment can be performed when the AF system is active, and in full manual mode the

desired sector of the subject can be magnified on screen by up to 8x.

A movie mode is also included, with 1280x720-pixel resolution.

No prices have been announced yet, but the unit is due to be on sale in mid-November.



Do you have a story?

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A week of photographic opportunity

PHOTODIARY

Tuesday 28 September

EXHIBITION My Generation: The Glory Years of British Rock by Top of the Pops photographer Harry Goodwin, until 24 October at the V&A South Kensington (Theatre and Performance, room 104) London SW7 2RL. Tel: 0207 942 2000. Visit www.vam.ac.uk.

EXHIBITION David Bailey: Sculpture +, until 16 October at the Pangolin Gallery, London N1 9AG. Tel: 0207 520 1440. Visit www.kingsplace.co.uk.

Wednesday 29 September

EXHIBITION Strangeland by strange.rs, photography by 22 photographers from major cities around the world, until 3 October at Third Floor Gallery, Cardiff CF10 5AD. Tel: 02921 159 151. Visit www.thirdfloorgallery.com.

EXHIBITION Platinum Prints & Classic Snaps by Elliott Erwitt, until 13 November at The Magnum Print Room, London EC1V 3RS. Tel: 0207 490 1771.

Thursday 30 September



EXHIBITION What Lies Beneath The Surface by Guy Sargent, until 30 September at Rhubarb & Custard, Eton, Berkshire SL4 6AS. Tel: 01753 676 404. Visit www.rhubarbandcustard.biz.

DON'T MISS Red Squirrel Walks at Brownsea Island, Poole Harbour, Dorset. Tel: 01202 717 744. Visit www.nationaltrust.org.uk.

Friday 1 October

EXHIBITION Zed Nelson: Love Me, until 9 October at Ffotogallery, Penarth CF64 3DH. Tel: 029 2070 8870. Visit www.ffotogallery.org.

DON'T MISS Brighton Photo Biennial opening weekend, Martin Parr in conversation, University of Brighton, Sallies Benney Theatre, Brighton BN2 0JY. Tel: 01273 643 052. Visit www.bpb.org.uk.

Saturday 2 October

EXHIBITION Shadowlands (street images of Tehran) by Zadoc Nava, until 8 October at Belfast Exposed, Belfast BT1 2FF. Tel: 028 9023 0965. Visit www.belfastexposed.org. **EXHIBITION** Brian Griffin: Face to Face, a retrospective, until 21 November, outdoor exhibition Snow Hill Station, Birmingham B3 2BJ. Indoor exhibition, one Snowhill, Birmingham B4 6GN. Visit www.briangriffin-facetoface.co.uk.

Sunday 3 October

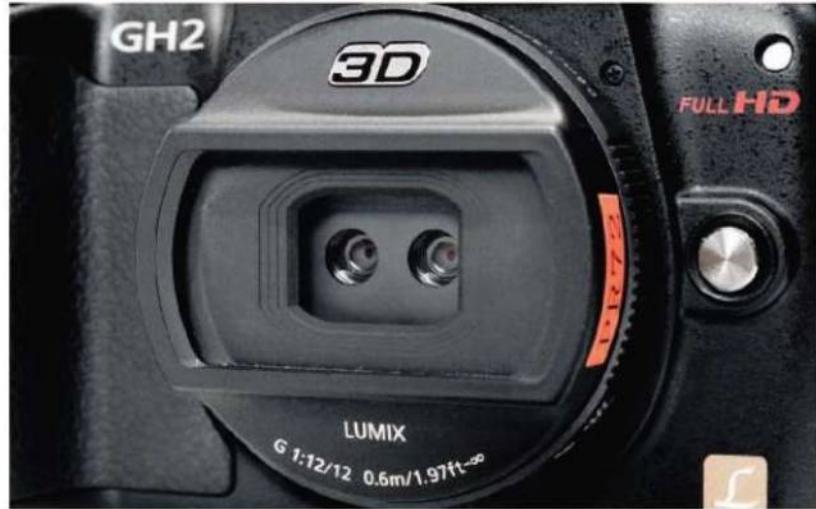
EXHIBITION Muybridge, featuring images by pioneering British photographer Eadweard Muybridge, until 16 January 2011 at Tate Britain, London SW1 4RG. Tel: 0207 887 8888. Visit www.tate.org.uk. **DON'T MISS** Brighton Photo Biennial, panel discussion, chaired by Martin Parr, speakers include Magnum photographer Mark Power, University of Brighton, Sallies Benney Theatre, Brighton BN2 0JY. Tel: 01273 643 052. Visit www.bpb.org.uk.

Monday 4 October

EXHIBITION Bristol Through the Lens by Sheona Beaumont, until 8 October at The New Room/John Wesley's Chapel, Bristol BS1 3JE. Tel: 0117 926 4740. Visit www.newroombristol.org.uk. **DON'T MISS** Film screening of *The War Reporter*, a documentary directed by filmmaker Thomas Nordanstad about the life and work of freelance journalist Martin Adler, Host Gallery, London EC1Y 0TH. Tel: 0207 253 2770. Visit www.foto8.com.

Tuesday 5 October LATEST AP ON SALE

EXHIBITION Thames in Focus by sports photographer Iain Weir, until 14 November at the River & Rowing Museum, Henley-on-Thames Oxon RG9 1BF. Tel: 01491 415600. Visit [rrm.co.uk](http://www.rrm.co.uk). **DON'T MISS** TV series: *How to Take Stunning Pictures*. 7.30pm, Channel 5.



Two lenses record dual images onto sensor

PANASONIC RELEASES 3D LENS FINAL DETAILS

PANASONIC has released final details of the 3D lens unit it will be selling for the Lumix G series of Micro Four Thirds cameras. The unit consists of two lenses mounted side-by-side that record dual images simultaneously onto the camera's sensor. The resolution of the images will depend on the resolution of the camera in use, but, as an example, when used with the new Lumix GH2, each image will measure 2048x1536 pixels (3.14 million). The f/12 lenses have a focal length of 12.5mm, but through the viewfinder the effect will be that of a 65mm lens on a full-frame body.

Focus is fixed to optimise front-to-back sharpness, and the centre of the lenses are separated by 20mm, which suggests the

unit will be more suitable for closer subjects rather than distant landscapes. The focus range is quoted as 0.6m to infinity.

Images will be recorded in the MPO format (the same format that Fujifilm uses in its FinePix REAL 3D W-series cameras) with an accompanying normal JPEG stored simultaneously. Compatible first with the GH2 body, the lens will also be able to be used on the G2 after a firmware update. Owners of the G1 will not be able to use the lens to create MPO files, but AP tests show that two images can still be recorded on the sensor for manual pairing in software or to print as stereo pairs.

The Lumix G 3D lens will be available from November, priced around £250.

WEATHERPROOF ZOOM JOINS PENTAX KAF LINE-UP

PENTAX is to introduce a new weatherproof zoom lens to join the weather-resistant K-5 DSLR. Featuring a Extra-low Dispersion element, and a hybrid aspheric and a glass moulded aspheric, the 'compact and lightweight' smc-Penta DA 18-135mm f/3.5-5.6ED AL IF DC WR has a weatherproof construction and forms a seal against rain when fitted onto a weather-resistant camera, such as the K-5. The lens has its own DC motor to enhance AF speed, and when used in AF modes it combined with internal focusing system, means that the AF ring and the forward element do not rotate.

Designed for use on Pentax digital SLR the focal range will perform as a 27-207mm on a full-frame camera. The lens is only suitable for APS-C sensors and will cover a frame of film without vignetting.

The lens is set to go on sale in early November, priced £599.99.



SNAP SHOTS

● Olympus has bolstered its family of Micro Four Thirds system lenses with the addition of 40-150mm and 75-300mm zooms.

Billed as a 'tiny telephoto' (70x116mm), the M.Zuiko Digital ED 75-300mm f/4.8-5.6 boasts 'near silent' focusing technology and is claimed to be ideal for recording movies as well as stills photography.

Also due out soon is the M.Zuiko Digital ED 40-150mm f/4.5-5.6, which Olympus describes as a 'mid-range telephoto' ideal for shooting portraits or other subjects in the 'middle distance'.

Although official prices have yet to be announced, we understand that the 75-300mm will cost around £800 and the 40-150mm zoom about £300.

Camera will 'find focus in 0.1 seconds'

FASTER THAN A DSLR: NEW DOUBLE-SPEED CONTRAST AF FOR GH2

PANASONIC is claiming the AF speed of its new micro system Lumix DMC-GH2 is faster even than a top-end phase-detection DSLR. With the read rate of the newly developed contrast-detection system increased from 60fps (GH1) to 120fps for the GH2, the company says the camera will find focus in 0.1 seconds with an accuracy that 'exceeds by far' that of a DSLR camera.

The Panasonic Lumix DMC-GH2 is the second generation Lumix GH model designed to offer superior movie shooting modes. The new camera has a 16.05-million-pixel Live MOS sensor with maximum dimensions of 4976x3456 pixels via a range of different aspect ratio options (for example, in 4:3 mode images measure 4608x3456 pixels).

The camera offers JPEG and raw formats, as well as the MPO 3D file format. This will be the first Panasonic camera to be compatible with the company's new 3D lens, although it will only work in stills mode and offers side-by-side 1920x1440 pixel images as well as a normal JPEG captured simultaneously.

Despite the extra pixels over the GH2's 12-million-pixel predecessor, the new camera is said to produce much less image noise. A new processor that incorporates three CPUs and a newly designed sensor structure, that features less wiring, have improved the signal-to-noise ratio by 3dB and allowed the sensitivity of the sensor to be increased by 200% over the last model. A new highest ISO setting has been introduced,

which at ISO 12,800 is a 2-stop improvement, while the maximum burst rate has been boosted from 3fps to 5fps.

Panasonic is especially proud of the new model's movie shooting abilities. Capturing in Full HD 1920x1080 resolution, the GH2 allows frame rates from 25-50fps (in Europe), as well as a Cinema mode that shoots 1080/24p. Picture compression is claimed to be particularly low, with a bit rate of 24Mbps. A further new feature is the live output mini-HDMI socket that allows the camera to stream footage directly to an external monitor.

The 3in, 460,000-dot vari-angle rear-mounted LCD screen is equipped with touch-shutter technology,

and provides the means to select the position and size of the AF zone on screen. As the camera detects the type of subject being photographed, such as portrait or landscape, it alters the exposure and processing modes to suit. When working in manual-focus mode, the screen offers magnification of up to 10x.

Colour drag (the rainbow effect around moving edges) in the electronic viewfinder has been reduced by half by increasing the refresh rate of the 1,530,000-dot 0.71x magnification screen to 60fps.

Panasonic has told AP that a kit with the 14-140mm lens will not cost more than the same kit did when the GH1 was released (around £1,300).



PENTAX 645D ON ITS WAY TO THE UK

PENTAX has announced that the much anticipated 645D full-frame digital SLR will go on sale in the UK in December this year. The camera has been available in Japan for some time while Pentax decided whether to extend sales to other parts of the world. The 40-million-pixel camera features a 44x33mm imaging sensor, and is compatible with lenses from

the previous Pentax 645 film camera system.

The body on its own is set to go on sale for £8,999.99, while a kit with the new DFA 55mm 645 SDM lens will cost around £9,999.99. This will be the lowest priced digital medium-format camera on the market.



DSLR SALES TO BE OVERTAKEN BY 2013

DEMAND for mirrorless interchangeable-lens cameras is poised to overtake DSLR sales within two years, according to Samsung. 'The mirrorless camera will... take over the SLR market in 2012 or 2013,' said SanJing Park, head of Samsung's Digital Imaging Business. 'The new segment is already attracting compact users and will grab further market share by adding more consumers from the SLR category,' Park told reporters at a press conference in Seoul, South Korea. Samsung predicted that the mirrorless market will grow ten-fold in five years, reaching 15.3m units by 2015 from an estimated 1.5m this year, reports news agency Reuters.

Park was speaking at the launch of the mirrorless NX100 that features new i-Function technology. However, earlier this year analysts warned that the price of mirrorless models will limit growth of this sector in Europe in the short to medium term. Futuresource predicted

that the 'higher average retail price' of an interchangeable-lens compact, compared to an 'entry-level DSLR', will limit growth of this sector. 'Another big influence on growth will be whether Canon and Nikon – who currently dominate the wider interchangeable-lens camera market – decide to launch an interchangeable-lens compact product,' said Futuresource's James Wells.

Wells added: 'Panasonic, Olympus, Sony and Samsung (with a 20% combined share of interchangeable-lens camera shipments in 2009) are expected to promote this segment heavily in 2010. The long-term aim [for them] is to try to break Canon and Nikon's stranglehold on the interchangeable-lens camera market.'

Olympus has hinted that its new DSLR, the E-5, may be the last in the series as it signalled that its future system cameras would not contain an optical viewfinder.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

AP THIS WEEK IN...

1892

Although hardly the same as facing the 19th century equivalent of the paparazzi, some people had complained that they didn't like amateurs photographing them unawares at the seaside. One reader wrote to say: 'Don't you think if people objected to being photographed in attitudes so prevalent at the seaside, that they would behave themselves as decently as you would see them in London?'

Mr. — I notice the questions asked in various photographic papers respecting the use of Amidoil, and also statements to the effect that it is no good for lantern slides, producing a slight veil. This is not so when used in conjunction with ferrocyanide of potassium (yellow precipitate of potash). Dilute the stock developer with twice or three times its bulk of water, and add 20 minutes of a 10 per cent. solution of the ferrocyanide to every ounce of diluted developer.

Develop until the image looks very black and shows on the glass side. Fix as usual. Using Mansons plates I get absolutely clear shadows, without the use of a clearing bath, such as I have found it impossible to obtain with any other developer. Your readers can soon satisfy themselves on the point by exposing a slide, cutting it in half, and developing one part in the plain solution, the other with the addition of the ferro. With some plates pretty good results can be obtained without the addition, but these results are inferior. The main thing seems to be to secure sufficient density, which is not difficult.

I shall be glad to hear the results of experiments made. Perhaps you will find time to try it yourself. I send you three plates, half of which are developed with the other without the potash. — I am, yours, etc.,

B. DAVIDSON
(Lewisham Camera Club).

(The above and by our correspondent given very accurately the advantages to be gained by the use of ferrocyanide. We have not yet had time to try this.—Editor.)

TRUTH ON THE AMATEUR.

Sir.—I read this week's AMATEUR PHOTOGRAPHER with great amusement, especially those letters that appeared in *Truth*. I am going to ask your opinion on the subject (mind, kind sir, I am not a "snap-shootist"). Don't you think if people objected to being photographed in attitudes so prevalent at the seaside, that they would behave themselves as decently as you would see them in London? If people don't like their friends to see the atti-

every possible dust from the air before and after not circular in somewhat in the take a course at each defect present the standing dia tank. I therefore photographic prints are discovered.

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SNAP SHOTS

● Singer George Michael has been jailed for eight weeks after crashing his car into a London branch of Snappy Snaps while under the influence of drugs. Michael, 47, was sentenced on 14 September at Highbury Corner Magistrates' Court where he was banned for driving for five years and ordered to pay a £1,250 fine, plus £100 costs and a £15 'victim surcharge'. He had pleaded guilty to driving while unfit through drugs and possessing two cannabis cigarettes.

The singing legend was arrested after driving his car into the Snappy Snaps in Hampstead, London, in the early hours of 4 July. The Wham! star's Range Rover caused minor damage to the shop's front window and door.

● A new freelance photography lecture service has been launched, designed to supplement existing courses. Organisers say that material can be provided in lecture, seminar and workshop format, one-off or designed as a 'targeted series'. Subjects covered include 'how and why some professional photographers succeed'. Details can be obtained from info@raylions.com or for telephone enquiries call 0208 348 1805.



Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
Fax 0203 148 8130
amateur photographer
@ipcmedia.com

'Electronic Level' a key feature

CANON PRIMES NEW G12 FLAGSHIP POWERSHOT

EARLY October will see the launch of the PowerShot G12, a high-end digital compact camera with HD movie recording (1280x720 pixels), and an HS system designed to improve image quality in low light.

The new PowerShot also incorporates an Electronic Level that allows the photographer to see, on screen, whether images are straight. This works in both vertical and horizontal formats.

Canon's HS System aims to boost image quality in poor light using the 'high-sensitivity' 10-million-pixel sensor and DIGIC 4 processor.

The maximum equivalent ISO is 3200, extendable to ISO 12,800, according to Canon.

The G12 also debuts a new front dial that can be used instead of the rear dial to access key settings.

A new High Dynamic Range shooting mode takes three different exposures of the same

scene before analysing and combining it into a single image.

The G12's f/2.8 lens delivers the 35mm equivalent of a 28-140mm zoom.

Differences over the PowerShot G11 include the ability to adjust the ISO level in 1/3-stop steps.

There is also a new Auto ISO level adjustment feature which, Canon claims, allows users to pre-configure the maximum ISO setting during shooting and specify how the camera selects the ISO, to obtain the best balance between image quality and shutter speed.

The G12 will cost around £539.



POPE VISIT SPARKS AGENCY FIRST

PEOPLE who missed out on photographing the Pope during his recent visit to the UK may still be in luck.

The Press Association (PA) has now made images of Pope Benedict XVI, captured by its professional photographers, available for sale to the general public.

PA says this is the first time it has launched a public sales service centred around a particular event.

The agency's decision to launch a print service came in response to demands from consumers wanting to secure a keepsake to commemorate the pontiff's visit to the UK, which took place in mid-September.

When the service was announced, Martin Stephens, managing director of Press Association Images, said: 'During high-profile events such as these, we tend to receive a high volume of calls from members



Pope Benedict XVI, pictured in St Peter's Square, Rome, Italy before his visit

of the public who have seen our photographs in newspapers or online and wish to buy prints as mementoes of the occasion.

'To make this easier we have created a dedicated site where we will upload all the images that our photographers take of the visit, allowing people to browse and choose the images that they would like to keep.'

Print sales range from £5 for a 7x5in print, up to £35 for a 30x20 image. Canvases will start at £30 for a 12in canvas.

For details of PA's service visit www.thepopesvisit.co.uk.

CLUB NEWS

Club news from around the country

WREKIN ARTS PHOTOGRAPHIC CLUB

The club says it welcomes new members. Plans for the new season include lectures, workshops and competitions. Visit www.wrekinarts.com.

DEEPINGS CAMERA CLUB

The club, which has begun its 26th season, meets at the Community Centre, Douglas Road, Market Deeping, Lincolnshire. Meetings will be held every Wednesday at 7.30pm until 25 May 2011. Visit www.deepings-camera-club.co.uk.

GRANGE & DISTRICT PHOTOGRAPHIC SOCIETY

The society's new season begins on 4 October with plans to encompass a diverse range of subjects aimed at newcomers and advanced photographers alike. The programme kicks off with 'The first 25 Years in Prints'. For more details visit www.grangephoto.org.



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24mm f1.4G AF-S - £1889
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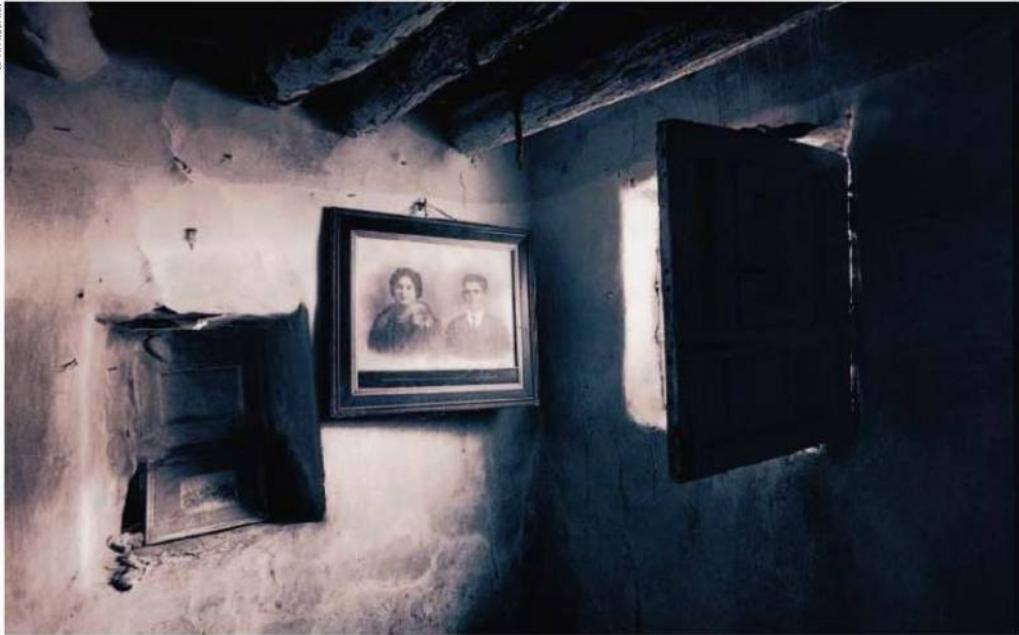
The latest photography books, exhibitions and websites. By Jeff Meyer

The Master Photographer's Toning Book – The Definitive Guide

By Tim Rudman

Argentum, paperback, £25, 208 pages, ISBN 978-1-90253-823-5

© TIM RUDMAN



SO POPULAR

was Tim Rudman's toning guide when it was originally released in 2002 that it quickly sold out of both UK and US editions, and because the publisher decided not to reprint it for such a niche market second-hand copies were commanding up to \$1,000 (around £650). That may sound exorbitant, but after reading it one can understand why someone might pay such an amount.

Rudman's toning bible is akin to finding David Copperfield's book of magic tricks or Tiger Woods' little black book. This collection of precise toning recipes and methods, masterfully explained, is as beautiful as the subtle fine-art images he has used to illustrate his techniques.

Thankfully, Rudman has re-acquired the rights and Argentum has printed this new expanded edition of the title for the mere price of £25. If this doesn't inspire you to do more with your pictures, then something is wrong with you... seriously.



BOOK



EXHIBITION

Paul Nash & Fay Godwin

Until 12 February 2011. Graves Gallery, Surrey Street, Sheffield S11XZ. Open Mon-Sat, 10am-5pm. Tel: 0114 278 2600. Website: www.museums-sheffield.org.uk. Admission free

DRAWING on photographs owned by the City of Sheffield, this exhibition shines a spotlight on two very different artists who shared a common fascination – the British landscape.

Known primarily for her iconic portraiture, this excellent exhibition takes a look at Fay Godwin's landscape work, to which she turned later in her career as she became more and more enthralled with the scenery she found while out walking.

The photographs on display are from a selection originally published in collaboration with poet Ted Hughes in 1979. The project, called Remains of Elmet, uses poetry and photography to illustrate the remains of culture, legend, myth and industry in the Calder Valley, West Yorkshire.

The other exhibitor, Paul Nash, is also better known for producing work in another genre: in his instance, it is painting. However, Nash also put down his brushes and turned to landscape photography later in his career as he became intrigued by the creative potential that the camera affords an artist.

All of Nash's images (see above) in this exhibition were taken between 1931 and his death in 1946. The series forms part of the Private World collection, which was originally published in 1978, and highlights his penchant for using symbolism and emphasising shape.

● To read more about Fay Godwin, see *Icons of Photography* on pages 42-44 of this issue.



Fortunate Steps Havana: In the Calzada del Diez de Octubre

By John Comino-Jones
Dewi Lewis, hardback, 168 pages, £19.99, ISBN 978-1-904587-91-0



IN HIS second book of images featuring Havana, John Comino-Jones examines Cuban

life along a single road, the Calzada del Diez de Octubre. Far away from Havana's tourist district, the Calzada once marked a crucial route to the south of the island before the advent of highways, but today remains a busy thoroughfare teeming with humour, drama and personality. Comino-Jones's candid street shots capture its eccentricities and characters in stunning black & white



© JOHN COMINO-JONES



© JOHN COMINO-JONES

WEBSITE

<http://lens.blogs.nytimes.com/>



LENS is the brilliant photoblog started by the photo and visual journalists at America's esteemed *New York Times* newspaper. While many news organisations use their photoblogs as dumping grounds for content they've run in other sections, Lens boasts original stories – photo essays by some of the top documentary photographers working today.

In fact, *The New York Times* is probably one of the few organisations that still uses photographs in this way. You can also find videos, essays and other media, but it is the dying breed of the picture story that Lens does so well.



BOOK

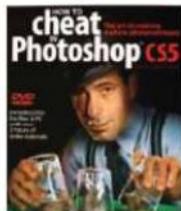
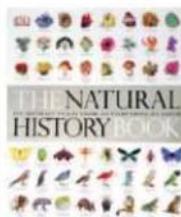
to provide an intimate portrait of this small location.

What's great about Comino-Jones's work (which has previously looked at small English towns) is his ability to take a storyteller's approach to what might on the surface seem like a mundane subject and make it very interesting. His work demonstrates that good documentary photography needn't be shot in Helmand or the Sahara, but rather anywhere there are people going about their lives.



CONDENSED READING

A round-up of the latest photography books on the market



● THE NATURAL HISTORY BOOK: THE ULTIMATE VISUAL GUIDE TO EVERYTHING ON EARTH

By various contributors, £30 We often dismiss some wildlife books as nothing but 'record shots', but there is no casual dismissal of this mammoth tome. With more than 600 pages of stunning close-up shots of everything from birds to fungi, this is the field guide to end all field guides.

● PHOTOFOLIE: BERENICE ABBOTT

Introduction by Hank O'Neal, £8.95 Thames & Hudson continues its stellar Photofolio series with a compact guide to the wonderful Berenice Abbott. What makes these pocket guides great is the inclusion of both the photographer's most famous works and many you haven't seen before.

● HOW TO CHEAT IN PHOTOSHOP CS5

By Steve Caplin, £27.99 Another solid release from Caplin explains in detail how to create reflections where there are none, give cosmetic makeovers to subjects and much more. This, like his other guides, won't appeal to everyone's photographic ethos, but you will be surprised how often the advanced techniques here will prove useful.

● GARDENS OF THE WORLD: THE GREAT TRADITIONS

By Rory Stuart, £30 Stuart's thoughtful text takes a pensive look at where the English get their passion for flowers and why every country has such unique gardening traditions. Unfortunately, that's where the book's interest begins and ends. The photographs, by and large, wouldn't make AP's Reader Spotlight pages.



Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

CLUB SNOBS

I was interested to read Terry Hamilton's views in *Backchat* in AP 11 September about compact cameras. I have only recently returned to photography after many years. My father was a very keen photographer, who processed his own films. He said to me about 30 years ago that he was fed up with local camera clubs, because for every helpful member you would have two who were equipment snobs. This did not stop him making friends, but he said that it put off new members, who may have lower-spec equipment, from joining and learning from more experienced members. After reading AP readers' letters over the past few months I feel this hasn't changed.

People forget that it is the photographer who creates the idea of a picture, not the equipment. Of course, if you pay more for better lenses and so on, you may reap the results, but if you don't have the creative enthusiasm and technical skills you might as well have a toy camera.

It would be nice to go to a club and learn how to use my camera, learn digital processing and, even more so, actual film processing. Here in Aberdeen, we do have a well-known club but as I have a Fujifilm FinePix S1700 I feel reluctant to go as the 'snob' factor has prejudiced my view

without me ever stepping through the club's doors. It is through no fault of the club or their members, who I am sure would welcome me without any problem, but I would not want to risk my enthusiasm.

I feel this may be the reason why individuals like myself prefer staying away from clubs and use the internet or other resources. Fujifilm has a good website, where anything can be displayed, commented on and discussed without much or any prejudice. But most importantly, there are pictures taken on everyday cameras that inspire individuals like myself to become creative. I have found out that between reading AP and the internet, that at least the equipment groupie can stay out of my life. I hope I will join a club one day, as the social interaction and help from someone face to face would be irreplaceable, but for now it is me and my camera. **Ed Walker, Aberdeen**

You are right, and it is a shame, that the camera snob does get in the way of many people joining camera clubs. While they certainly exist, there are far fewer than you might think. Most clubs are very friendly and welcome new members with open arms
– **Damien Demolder, Editor**



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'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

PROBLEMATIC PAPERS

Our daughter married and moved to her new home in Cornwall last year. While visiting her recently, I noticed two A4 photos that she'd bought from a local photographer at a Saturday market hanging on her living-room wall. Although not in direct sunlight, the prints were beginning to fade and their surface had a curious black mottled effect.

I took the pictures from their frames to see what make of paper they were printed on. I instantly recognised it as cheap media available for just £3 for 50 sheets at a well-known cut-price supermarket – and the reason I knew this is because when I first began printing my own digital images I'd tried it myself in the (vain) hope of being able to keep costs down. It appears OK in isolation, but fails miserably when compared to top brands like Epson or Canon.

In fairness, at such a giveaway price you can't really complain about the quality, but anyone selling prints to the public should never resort to using cheap and unstable printing media. The two (framed) prints had cost my daughter £15 each and yet barely a year later they were giving up the ghost. My own work – which I occasionally sell – is produced on my Epson printer using Epson's own inks and Epson Ultra-Glossy media. This provides a beautifully glossy print and peace of mind that I won't have to face irate buyers demanding their money back only a year or two later. The irony is, the photos my daughter bought – which she's now binned – were beautifully lit and composed Cornish seascapes. The photographer was obviously talented, but why undermine himself by selling quality images printed on poor-quality printing media? I only hope he has all his images on file, because if he's still churning out work on cheap media I fancy there will be many a disgruntled customer beating a path to his door to demand a refund.

Andy Rice, Tyne and Wear

OUT OF ALL PROPORTION

While I can sympathise with Ken Williams' frustration in finding that the proportions of his images and the paper on which he prints do not match (*Letters*, AP 11 September), I fear there is little that will change in the near future. A little history might help to explain why.

The origins of 35mm photography developed from the desire to use surplus 35mm cine film for still images; as emulsion and lens technology improved, by the 1930s this was a not unreasonable idea. It made possible smaller cameras and more images on a roll. The 24x36mm frame was, I believe, the standard frame size for cinematic images, and so it became the default standard for the new stills format. Only Olympus, with its half-frame system, deviated successfully from this standard. Roll film of various sizes had somewhat different sizes, with some square and some rectangular.

Print sizes have never had even proportions: we had 5.5x3.5in, 6x4in, 7x5in and 8x10in, none of which are equivalent to each other in proportions.

What The Duck



<http://www.whattheduck.net/>



ETHOS BUSTER

Being the owner of a Panasonic Lumix DMC-TZ7 camera, I was interested to read about John Pearce's modifications to the LCD display and also his adapter for taking filters (AP 11 September). Very ingenious – Heath Robinson would have been proud!

However, in my humble opinion, John has negated the ethos of the camera by making a slim pocketable model into a bulky and oddly shaped one. I find it a lot easier just to



turn up the brightness of the LCD in bright sunshine, and if I want an ultra close-up I simply crop the photo.

Eric Lewtas, Cornwall

Plain paper has an even more convoluted history, the initial sizes being determined by the size of the deckle a paper maker could handle. Everything else started as a fraction of that. Eventually, a few sizes became 'standardised', and then the metric bureaucrats got in on the act and set up a true set of standards – the 'A' format, for instance, which has a ratio of 1:1.414. This, of course, is not the same as the 2:3 ratio of 35mm film, nor the 4:3 ratio of the Four Thirds system.

It may well be that if you print only on 'photo' paper you may be able to find 'standard' print-sized paper, but with it not being emulsion coated, even photo-printing papers are produced at standard paper mills so this means you'll get standard metric sizes. The photographic industry, large though it is, is not big enough to persuade papermakers to produce standardised sizes just for us. We might have better luck if the US ever goes metric, but I wouldn't hold my breath. Until the world standardises its papers and its photographic images, we are going to have to live with compromises.

You'll either have to crop the picture to fit one dimension of the paper or trim the finished print to the size of the image. It's your choice.

Barry Heath, Hampshire

ON A GRAND SCALE

I read with interest David Clark's account of the story surrounding Alfred Eisenstaedt's photograph 'V-J Day in Times Square', taken in 1945 in New York (*Icons of Photography*, AP 28 August). However, one thing he did not mention in the article is the 25ft high, 6,000lb statue depicting this photo, by renowned artist J Seward Johnson, which was ceremoniously unveiled on 10 February 2007 near the harbour in San Diego, California. It is a 3D interpretation in colour of Eisenstaedt's black & white picture. The woman in the photograph, Edith Shain, was present at the unveiling ceremony, as were members of the Pearl Harbour Survivors Association. The statue is on loan to the Port of San Diego, before it is moved to a more permanent location.

Incidentally, some US publications appear to have now renamed the statue 'Unconditional Surrender'!

Tony Hartley, Cheshire

OUT ON DISPLAY

The first page I read of AP is Roger Hicks's column, which I really enjoy, even though he tends to sometimes use 'flowery' words that most of us have never heard before when a 'normal' short word might do. But what the heck, it's entertaining and I am always ready to learn.

Anyway, I am writing in response to his article in AP 28 August, in which he does not appear happy when people use camera straps that have the manufacturer's names printed on them in large letters. It reminds me of many years ago, when I asked a young electrician why he always wore his baseball cap with the peak facing the back. His quick reply was, 'That is the way it was facing on the shelf when I bought it.' His reply also holds good for several of my cameras: 'That's the strap that was on the camera when I bought it.' It really does not bother me; I am rather proud to own my Canon, Olympus and Minolta kits, and I don't care who knows it!

David Griffiths, Dyfed

I like to wear the strap from one company on the camera of another. Something that delights the PR people no end – Damien Demolder, Editor



GG BACK CHAT

AP reader Liam Linehan says that photography is anything but a one-dimensional experience

THERE are times in every photographer's creative journey when they question what the attraction of photography is. This could be prompted by a cursory look back through one's photo album, during which a recurring style is noted. At other times the creative journey is spurred on by seeing something that startles or provokes a new response when another photographer's images engage one's imagination. The recent coverage within *Amateur Photographer* of the iconic photographer W Eugene Smith (*Icons of photography*, AP 4 September) was certainly engaging for me. Perhaps it was one photographer's pursuit of truth and his legacy that I found so fascinating. Perhaps it was the retrospective look at how someone's dedication and creativity left something for subsequent generations to reflect upon and learn from with the benefit of hindsight.

In so many ways photography is more than one-dimensional; while it provides an image to consider and reflect upon, more particularly it provides an insight into the photographer's view of the world. The images Smith leaves are testimony to what animated his pursuit of photographic observation. Obviously, on reading his story, one could speculate that his artistic journey exacted a personal cost from him. Yet he persevered. For this reader, the images Smith captured provide glimpses into a time when people lived their lives very differently. It is precisely that sense of time, captured for posterity, that is so fascinating. Smith captures an era, a way of life, a perspective that is authentic.

Photography permits one to capture a moment in time, a snapshot of history, with all that is so familiar to the photographer. It is so easy to underestimate the richness of life's landscape today. Yet with the passing of time a new, enriching dimension unfolds within the photograph from a bygone era. Hindsight permits a new aesthetic appreciation. All photography can be said to be autobiographical, capturing as it does the photographer's interest in his or her world. Smith's documenting of the lives of people far removed from the 21st century brings a new perspective to any photographer's creative journey. It is only when we reflect on the lives of others, including their photographic adventures, that we can appreciate our own journey as well. Photographs, while appearing static and rooted in time, are much more – they are windows into other lives of people, other times and the vision the photographer exercised. With the advent of digital photography, it is often said that truth is now more elastic because an image can be manipulated. While such criticism has merit, it is still possible today to pursue photographic truth for future generations. Perhaps for them the pages of *Amateur Photographer* will shed light on our lives today and the way photography does justice to our own creative journey at this point in time.



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Thoughts from a wildlife
photographer's world



ALASKA is home to five species of wild salmon, comprising king (chinook), sockeye (red), coho (silver), silverbrite (chum) and pink. Every summer, millions of salmon return to Alaska's streams and rivers to spawn, where they are eagerly greeted by numerous predators – including bears.

Salmon are anadromous fish, as they live in the sea but reproduce in fresh water. They live in fresh water during their early life, mature in salt water, and then return to fresh water to breed – and then die. Some salmon, such as sockeye and chinooks, travel up to 1,000 miles (1,600km) upstream in order to spawn.

There are various stages in the life cycle of the salmon. Newly hatched salmon, which still have their food sac attached, are called alevins. When the food sac is used up, the fry venture out to find food. As they mature, they become camouflaged and are called parr. When they change colour to silver they are called smolts and it is during this time that their bodies undergo changes that allow them to survive in salt water. These salmon grow and mature in the ocean, migrating great distances. When mature, they return to their fresh water birth place to spawn – and the cycle begins again.



ANDY ROUSE is one of the world's most prominent wildlife photographers and a passionate conservationist – two roles that go hand in hand as far as he is concerned. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Andy gets up close and personal with a hungry bear on an Alaskan riverbank

GRIZZLY BEAR ON THE PROWL



GRIZZLY bears are incredibly powerful animals and plough through water like any forward going through the West Ham defence. I can personally vouch for this, as a few weeks ago I had a 600lb (270kg) bundle of wet fur hurtling towards my prone form on an Alaskan riverbank. It was chasing a fleeing salmon that had other ideas about being dinner – and I know grizzlies well enough to believe that I would never be on the menu. Grizzlies always get bad publicity, but they prefer to be left alone and are not the hiker-munching beast that the press often portrays so graphically.

Half an hour before the aforementioned undercracker-warming moment, we had arrived on the river system and set up by a large pool. This place always attracted the afternoon fishing scene and, sure enough, the salmon had arrived early, massing in the centre of the pool before starting the long swim upstream to spawn. Their arrival had not gone unnoticed as four hairy paws were sitting in the water waiting for an opportunity to pounce. We placed ourselves at a safe distance from the river, but with a nice clear shot of the pool. It was a nice area to shoot, as the late afternoon light fell directly onto it and the backdrop was far enough away to be diffused in the shot.

Quickly I set my Nikon D3S to ISO 1000 and an aperture of f/5.6. From the numbers of salmon in attendance it was going to be a bumper afternoon and I would need every bit of shutter speed I could get. I am not worried about noise implications at such a high ISO as the D3S leads the market in this respect. Anyway, in my opinion it is better to have a sharp image at a higher ISO than a blurred one at supposedly better quality. The grizzly is a quick sprint-and-lunge fishing specialist, so I knew I would need the autofocus system to be at its most responsive. I set the autofocus to continuous



© ANDY ROUSE

and single point, checked the exposure (and that I definitely had a card in the slot), then lay down next to my friend Giles who had similarly prepared his camera.

We didn't have to wait long. The grizzly exploded into the water causing a mass of salmon tails to scatter in all directions, and then it emerged with a struggling salmon in its jaws. Unfortunately, the run had been away from us, but I knew that the grizzly would be here for several hours. Indeed, five minutes later it was back, and I locked onto the centre of its face, easing back my new 200–400mm lens to the 300mm mark. I am not sure whether subconsciously I saw the twitch in his eye as he saw a vulnerable salmon, but something made me start firing a millisecond before he launched into the river. He pounded towards us and it was an awe-inspiring sight, but I didn't have time to appreciate it. I was busy adjusting the focusing point to keep the head sharp and zooming back, and then he came closer and closer and closer! With a huge splash he caught the fleeing salmon right in front of us. I emptied my buffer completely and took a breath. Wow! What an adrenaline rush.

I took many images over the course of that afternoon as the grizzly made the most of his feast, but this one was the most direct and powerful. The focus is 100% right on and it's as sharp as a button. Nikon had loaned me a brand new 200–400mm lens for the trip and clearly it had improvements over the old one. And what of the bear? Well, after two hours of solid fishing it had such a full stomach it could barely climb up the bank. After spending an age struggling up, the poor old chap just collapsed into a heap and fell into a contented sleep. And we all know how great that feels after a good meal! **AP**

Andy locked onto the centre of the bear's face just as it launched its huge body into the river



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PHOTO INSIGHT



HEATHER ANGEL

An internationally renowned photographer of the natural world and author of more than 50 books, Heather brings her expertise to AP

Heather Angel explains how she constructed a water tank at home and used a darkfield illumination technique to capture this image of a cluster of trout alevins

THESE intriguing creatures may look a little like tadpoles, but they are in fact trout alevins. A trout alevin is a newly hatched trout before it grows into an adult freshwater trout. Trout go through several stages in their life cycle and this is the second stage. Once the trout egg has hatched it is called an alevin. The alevin bodies have yolk-like sacs that provide nourishment and a long tail that helps them to move. They are about 1in (2.5cm) long.

This shot required a fair amount of careful thought and planning. First, I had

to track down a trout hatchery where I could find live trout alevins. The owners kindly allowed me to take a few samples back to my studio where I'd designed and built a special tank to photograph them (see diagram below). I returned the alevins to the hatchery afterwards.

If you take time to really look at the structure of a subject and notice how translucent or opaque it is, it will give you an idea of how best to light it. I'd seen trout alevins in a large tank at the hatchery and, looking at the creatures, I realised that if I could light them from underneath they would glow against a dark background. Trout alevins are translucent enough to allow light through their bodies to reveal the intricate patterns. You can clearly see the detail in their bodies, such as the blood vessels and yolk sacs, which produces a dramatic photographic image. The subject must be as flat as possible for optimum effect.

I used my Nikon F camera with a 105mm macro lens and was shooting straight down. The background is black velvet, and velvet is a brilliant backdrop because it isn't shiny. I attached the camera to an overhead copy stand, which has a handle so you can move it up and down to frame and focus the shot. The exposure was approximately 1/250sec at f/11 and the colours are how they were at the time – the trout alevins really are this colourful.

Working in my studio with the windows blacked out, I used two small flashes as a single flash could have caused the lighting to be uneven (the subject would have been brightly lit on one side but not the other). The flashes were positioned at a 45° angle underneath the base of the tank, just out of shot. I made sure the flashes didn't shine directly into the lens as this could have caused flare, and I used a lens hood as a precaution.

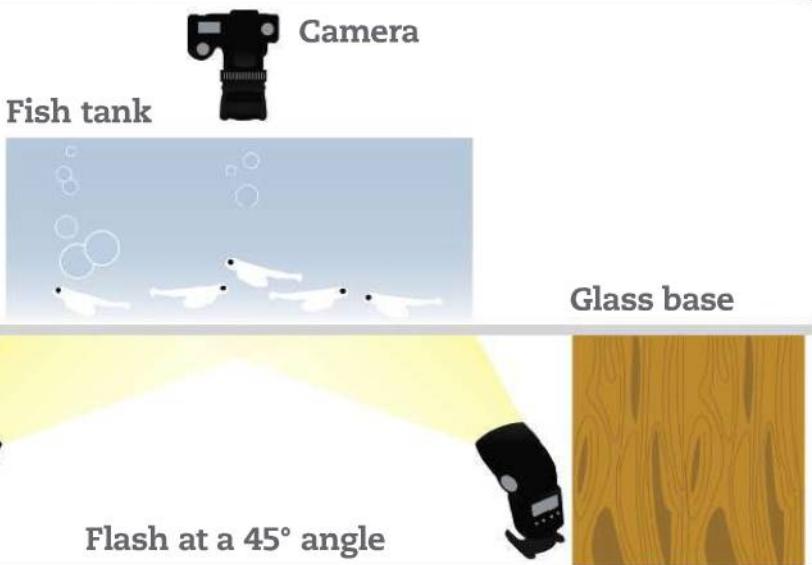
Although the alevins are not active like fully grown fish, they do move around. This made composing the shot a little tricky and some of the tails have been cut off by the edge of the frame. However, I don't believe in prodding the creatures to push them into position.

You may have difficulty obtaining trout alevins as trout are a valuable fish, but you could try using this technique to photograph other creatures, such as dragonfly larvae, and see what effects you get.

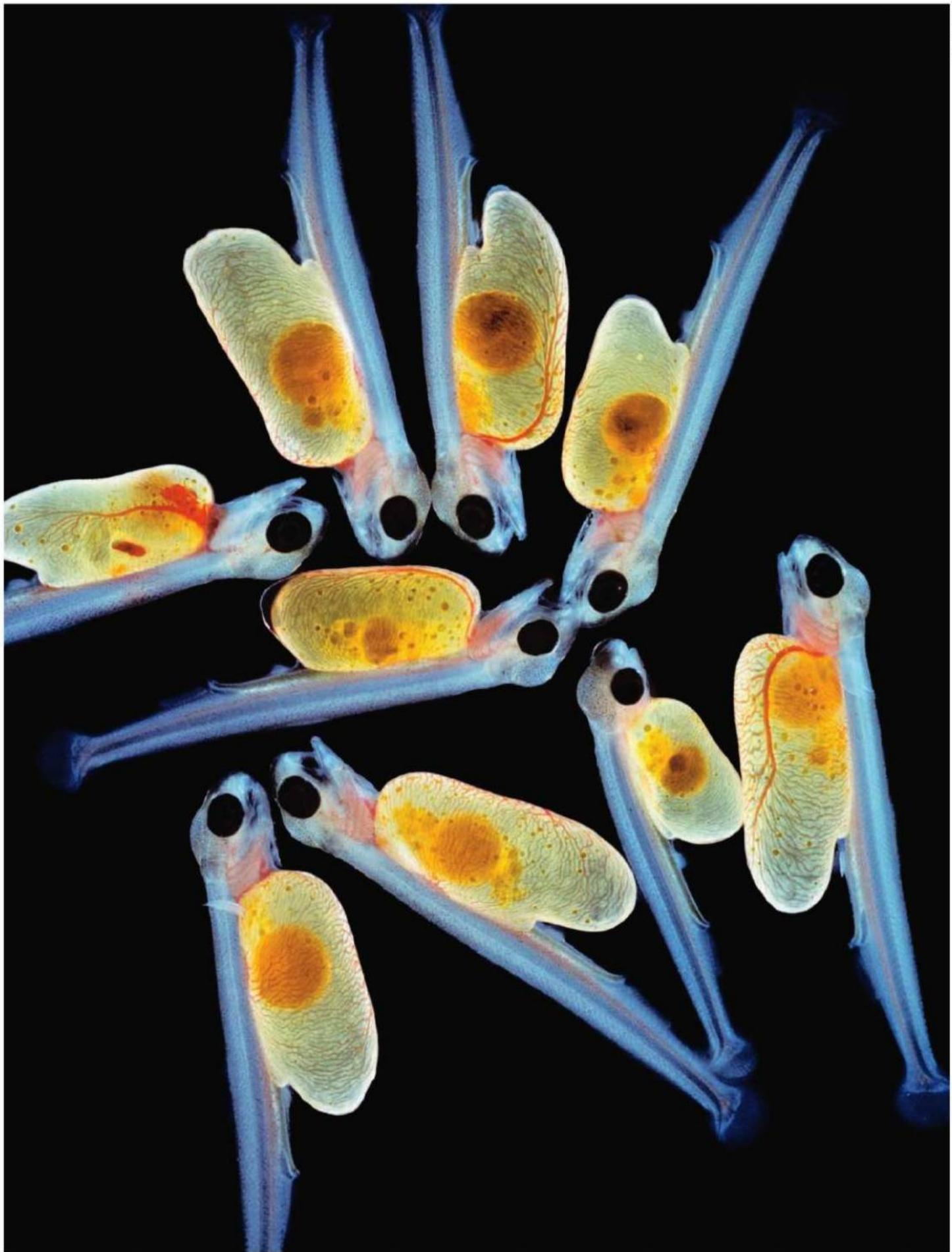
I started my career as a scientist and, consequently, I try to do things as accurately as possible. For me, it is paramount that the image is accurate and true but I am also trying to create images that are exciting to look at – I don't want to create just a record shot. Not many people will have seen trout like this and my aim was to show the structure of the trout alevins in an exciting way. I hope I have achieved this. **AP**

Heather Angel was talking to Gemma Padley

TALKING TECHNIQUE



Darkfield illumination is a technique commonly used in microphotography where a subject is illuminated against a dark background. Essentially, the technique involves lighting a subject at an angle so it glows brightly and 'leaps out' from the background. I made a tank, measuring approximately 10x10cm, from specially cut glass, using a translucent aquarium sealant to join the pieces of glass together (the sealant is toxic so be careful if you try this). Instead of a tank with four equal-length sides, I made sure the bottom plane of glass was longer to create a flange so I could raise the tank from the ground. The tank was supported on both sides by blocks of wood and filled with water.



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Lensbaby

Want to achieve the same distinct creative effects as those produced by Lensbaby optics? **Chris Gatcum** explains how to do this using Photoshop CS4

MENTION the word Lensbaby and it tends to provoke a similar response to asking someone if they like Marmite – they either love it or hate it. For some, this flexible lens is the epitome of creative expression, producing photographs with a distinct circle of sharpness – or ‘sweet spot’ – with the focus falling off around this nominal point of focus. Conversely, some people see it as a one-trick gimmick.

I'm not going to pass judgement on the aesthetic qualities of the lens – I've seen some stunning

shots taken with a Lensbaby, and I've seen some utter dross – but I do have to take issue with the price. When it was launched, the Lensbaby was a bit of fun and it had a price that reflected this. It wasn't quite a pocket-money price, but it was low enough to make me consider it. However, when the cost of anything becomes three figures I have to think twice about whether it's something I can really justify buying. While the current Lensbaby line-up may be more refined than the original ‘toy’, it's too expensive for me.



SOFTWARE USED **Adobe Photoshop CS4**

SKILL LEVEL

TIME TO COMPLETE 20 minutes+

SYSTEM REQUIREMENTS Windows or Mac

However, if you're not willing to dig deep in your pocket to buy one (and are not ‘time rich’ enough to spend a few hours making one of the many DIY equivalents) that doesn't mean you can't produce images with the distinctive ‘sweet spot’ look. In this week's *Get The Look*, that's precisely what we're going to do – take the basic premise of the Lensbaby and apply it to a ‘straight’ digital image. It might not provide quite the same experience as bending and flexing a lens at the time of shooting, but it's certainly much cheaper!

1 Although it was taken on a summer's day, this shot lacks the colour-intensity commonly associated with blue skies, beaches and the sea, so the first thing I want to do is increase the vibrancy. This is obviously optional, but I'm using a Vibrance adjustment layer (Layer>New Adjustment Layer>Vibrance), increasing the Vibrance slider all the way to 100% and boosting the Saturation by 5% to imbue the shot with a hot summer vibe.



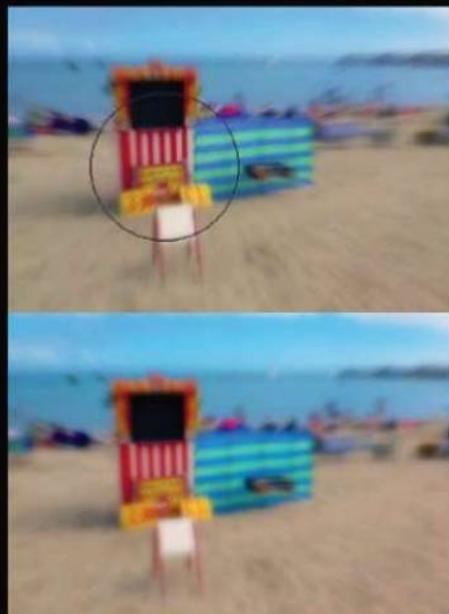
2 To create the soft blur of the Lensbaby we're using Photoshop's Smart Filter layers so we can edit the filter parameters later. First, duplicate the Background layer (Layer>Duplicate Layer) and convert it into a ‘smart’ layer (Filter>Convert for Smart Filter). Next, apply the Radial Blur filter (Filter>Blur>Radial Blur), setting the Blur Method to Zoom and moving the Blur Center so it sits over the area of the image you want to remain sharp. I've set an Amount of 30.



3 On its own, the Radial Zoom filter just looks like a zoom burst, so we're going to combine it with a second Smart Filter layer. Duplicate the Background again, and drag the duplicate layer above the Radial Blur layer in the layers window. Again, convert it into a Smart layer, but this time apply the Gaussian Blur filter (Filter>Blur>Gaussian Blur). Reduce the layer's opacity to around 75%.



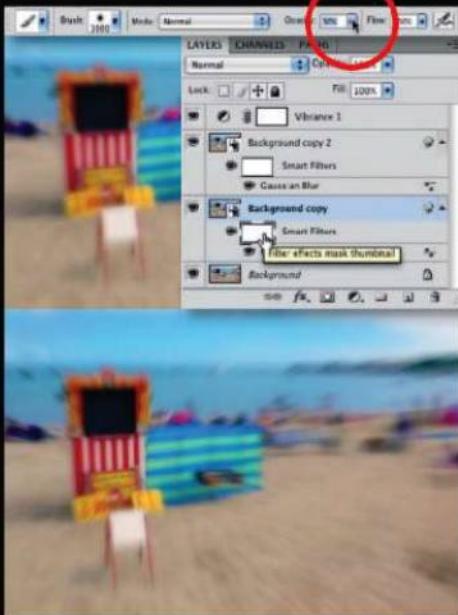
5 Without moving your mouse, increase the size of your Brush by using the ']' (square bracket) key on your keyboard, and click again. This will make a slightly larger 'hole' in the mask for the underlying sharp background to show through, while keeping the soft, Lensbaby-style gradated focus 'fall off'.



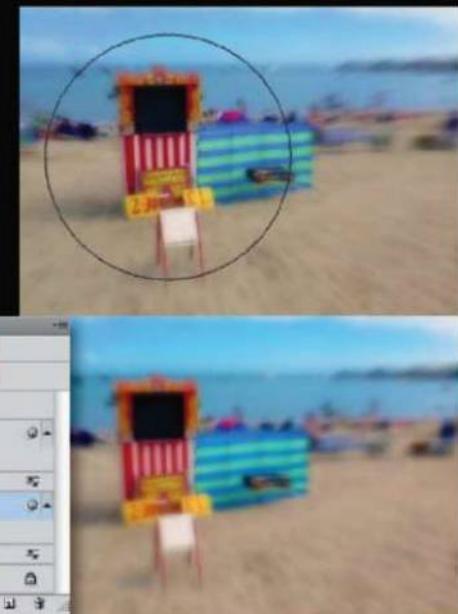
7 You need to repeat the process on the Gaussian Blur layer as well, so select the layer mask for this layer (as outlined in Step 4), and remove the 'sweet spot' area a click at a time, increasing the size of your Brush as you go. Again, three or four clicks should be enough.



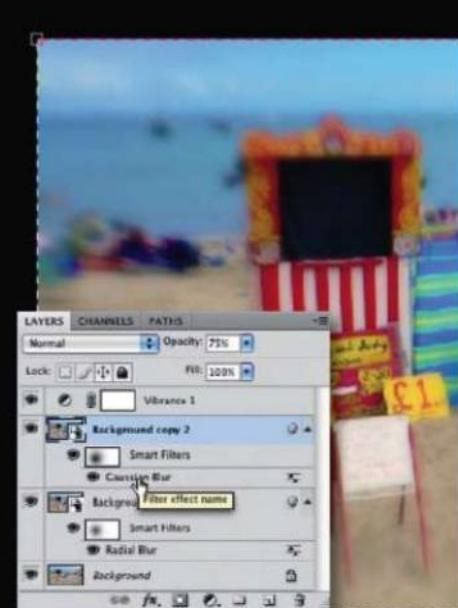
4 The next step is to define the 'sweet spot'. To do this, we're going to use the Smart Filters' layer masks to selectively conceal the effect of the blur filters. Start by clicking on the white mask icon attached to the Radial Blur layer so you are working on the mask. Next, choose the Brush tool and set the foreground colour to black – the opposite colour to the layer mask. Set the Opacity of the Brush to around 30% and choose a soft-edged Brush that's slightly smaller in diameter than the area you want to be your sweet spot. Click once on the image to partially erase the blur from your sweet spot.



6 Repeat the process a few more times, increasing the size of your Brush and clicking to reveal the sharper layer beneath. It will probably take another couple of clicks with the Brush to get a satisfactory result.



8 To finish, fine-tune the blur filters by double-clicking on the filter's name on the appropriate Smart Filter layer. This will bring up the filter's dialogue box with your current settings, which you can adjust as you see fit. Here, I've decreased the amount of both the Gaussian Blur and the Radial Blur before flattening the image. After cropping the shot and tweaking the Curves to boost the contrast, the Lensbaby look is complete.



AP's expert guide to...

Getting creative with water

When photographing water, don't limit yourself to wideangle landscapes. **Tom Mackie** tells **Gemma Padley** how to spot and capture water images with a difference

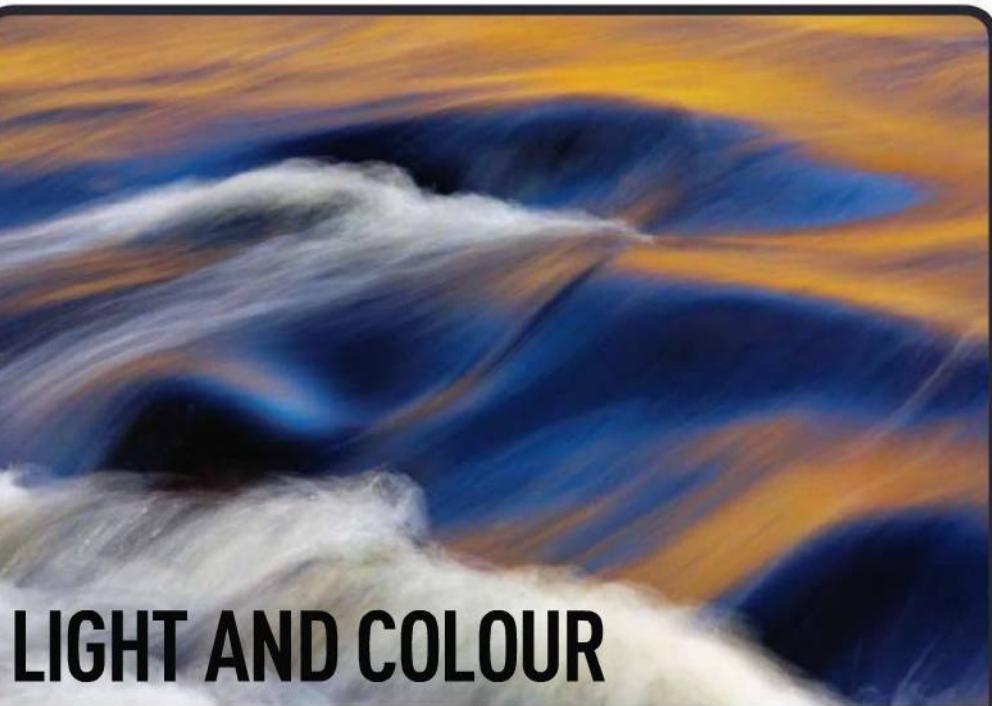
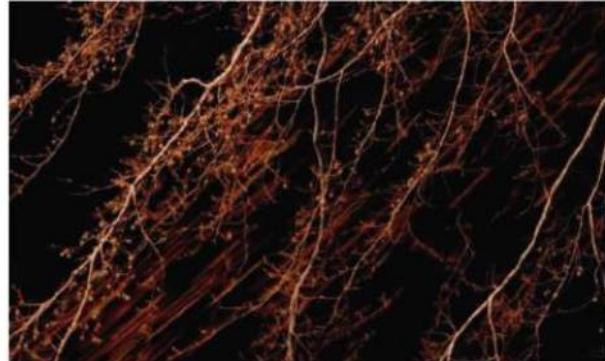
THE POSSIBILITIES for photographing water are endless. From majestic waterfalls to sleek, crystalline lakes and gushing gorges, a photographer is never short of subject matter. In landscape photography we are used to seeing images that feature water, but quite often the potential to create images from water in nature stretches far beyond the obvious. Tom Mackie, a prolific landscape photographer and former *AP Photo Insight* contributor, is always on the lookout for potential abstract-style water images. 'The key to creating water images that stand out from the rest is to train your eye to notice what's around you,' says Tom. 'Once you have spotted a potential scene, that's when the work begins to find an exciting way to compose your shot.'



SPOTTING A SCENE

COMPOSITIONAL opportunities can present themselves anywhere, so if you're out with your camera switch on your 'inventive eye' and seek out imaginative compositions. A shaft of light slicing through a woodland canopy and reflected on the surface of a pool of water could prove to be an unexpected opportunity, as could a string of dewdrops on a spiky branched bush. If you allow yourself to be open to these possibilities you'll be surprised at what you can create.

'I generally look for textures in the water and reflections, although this will depend on the conditions I'm shooting in,' says Tom. 'I'll look at the consistency of the water in a stream or river, for example, and think about how it might look using different exposures. I'll try to visualise what the final shot will look like and find a way to incorporate the various parts of the scene into a whole.'



LIGHT AND COLOUR

ONE OF the key things to think about is the interaction between light and water, and the effect this can have on your composition. 'Notice how the light catches the water and think about how you can compose your shot to emphasise this,' says Tom. 'As you vary your shooting angle, look carefully at how the interaction between light and subject changes.' In Tom's rushing stream image (above), golden light catches the tops of the water and provides a powerful complementary element to the swirling blue and white waves. 'A flourish of orange on an autumn day is a great basis for a colourfully contrasting image,' says Tom. 'I took this shot in autumn when the trees were filled with beautiful autumnal colours.' In Tom's image, the orangey colours from the surrounding foliage are clearly noticeable in the reflections. 'Look at how colours are reflected in the water as this can often lead to stunning images,' he says. 'With reflections you can create images that are surreal and impressionistic. Try tossing a pebble into the water to create slight ripples and break up the reflection. Conversely, if there are too many ripples, use a longer exposure to help smooth out the water's surface. Sometimes you want to see details beneath the water. Using a polarising filter will help to remove reflections and allow you to hint at what's below the surface.'

FRAMING YOUR SUBJECT

ALL PICTURES © TOM MACKIE



ONCE you've found a scene to photograph, how do you frame your subject? Finding a way to balance different subjects in the frame to create harmony and contrast is a crucial consideration and requires careful thought. Ask yourself, 'How can I present this scene in a unique way?' When framing your subject, decide whether landscape or portrait format is most suitable for the scene. In Tom's image of a group of posts on a jetty and their reflections in the water (left), a landscape format and a tight crop create impact from an everyday scene. The viewer is made to question what they are looking at, and the result is an image that is unsettling and intriguing. 'There were lots of distracting elements around this scene, but by coming in close I could omit these elements and accentuate the vertical lines of the posts,' says Tom.

Another consideration when composing your shot is lens choice. Often landscapes demand a wideangle lens to maximise a striking coastal view or sky, but opting instead for a telephoto lens and tightly cropping your image can be an exciting alternative. 'I use my 70-200mm lens most of the time when shooting water details in nature,' says Tom. 'I sometimes use this with a teleconverter, depending on the scene. I also have a macro lens with me with an extension tube so I can come in even closer on a subject.'

CONTRASTING DETAILS

A GOOD way to prevent the composition looking monotonous is to include a contrasting subject, which acts as a focus point for the image. 'The object doesn't have to be large in the frame,' says Tom. 'Even small subjects such as the leaves in the waterfall (right) are enough to 'set off' a composition. It could be something simple like a water droplet on a leaf – something that draws the eye. Also, remember to look at what is around your subject. Strong, punchy colours or interesting textures could make excellent complementary features to the main subject. Look for sweeping lines, dynamic shapes and interlocking patterns, and think about how you can frame your shot to make the most of these.'

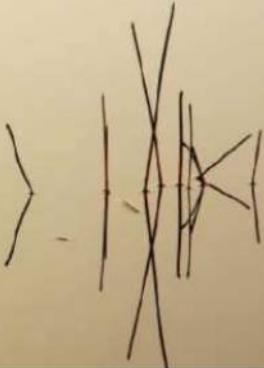
Choosing an unusual angle will add to the abstract feel of a composition. 'Shooting from above, for example, will not only alter the perspective, but also affect the angle of the light and the way it interacts with the subject,' says Tom. 'In my waterfall image I'm looking directly down on top of the waterfall. I wanted to use the yellow birch leaves to give the composition a sense of reality. Without them, it would be unclear what this scene is showing. The image might be a little too abstract with too many conflicting shapes.' The leaves also provide contrast in terms of colour, breaking up what would be a similarly coloured scene.

'I wanted to use the yellow birch leaves to give the composition a sense of reality'

THE MINIMALIST APPROACH

STRIPPING the scene down to its simplest elements can lead to some surprisingly creative compositions. 'Quite often a "less is more" approach is preferable,' says Tom. 'In the image (above) I haven't included a lot of elements – in fact, I've consciously cropped things out. Be aware of trying to squeeze too many subjects into a composition.'

'I took this image of reeds jutting out of the water while photographing a loch in Scotland early one morning. I'd been photographing the grand misty landscapes when I spotted the grasses right in front of my feet. The way they looked against the light caught my eye. You've got to determine what it is you are trying to achieve with an image. Here I wanted to show the minimalist look of the grasses, the reflections in the water and the subsequent shapes they produce. By using a low angle and cropping out unwanted subjects, I was able to do this.'



SLOW SHUTTER SPEEDS TO SHOW MOVEMENT



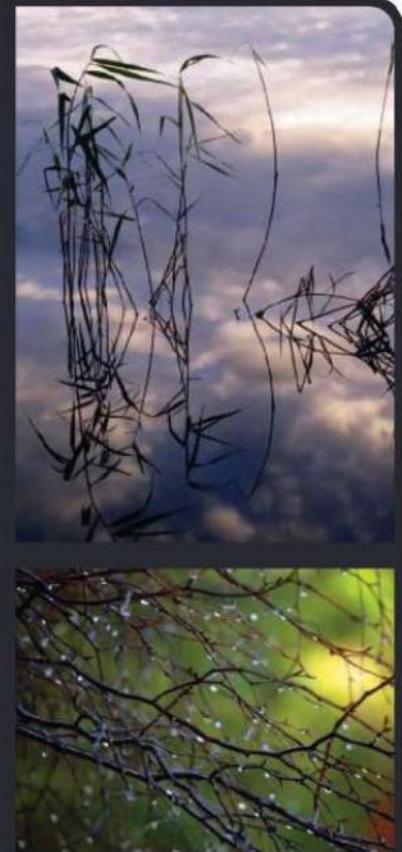
USING ND filters to increase the exposure time and blur the motion in water is a popular technique with landscape photographers. The technique is often seen in coastal landscapes, but it works just as well for tightly cropped images of water bubbling over pebbles. 'If you see an array of rocks in a woodland stream, for example, you could try using a 10-stop ND filter to capture the motion in the water,' says Tom. 'Look for stationary subjects to give structure to and help anchor your composition. Rocks and boulders will contrast nicely with the vaporous water. Look at the shapes of the rocks and think about how you can frame your shot to maximise their graphic potential. It is about being prepared to look beyond the most obvious compositional opportunities and really think hard about how you can turn ordinary water scenes into something spectacular.'

'Look for stationary subjects to give structure to and help anchor your composition'



HOW DO YOU EXPOSE CORRECTLY?

A BRILLIANTLY composed image is one thing, but you don't want to allow a poor exposure to spoil the image, even if it is possible to adjust your exposure afterwards during post-processing. 'In compositions where I'm showing movement in the water, there is often a degree of experimentation to ensure I choose an exposure that captures the movement without burning out highlights,' says Tom. 'Shutter speeds of 1/8sec or 1/15sec allow a little movement, but slower than this can lead to loss of detail in the highlights. Keeping a keen eye on the histogram helps to prevent this from happening and I'll sometimes underexpose by a couple of stops, which also helps to retain detail in the brightest areas. For any subject with water bubbles around the edges of a subject, or where there are bright areas of water, it's a good idea to underexpose a little – perhaps by $\frac{1}{3}$ of a stop – to prevent blown highlights.'



To see more images by Tom or to find out about his workshops, visit www.tommackie.com

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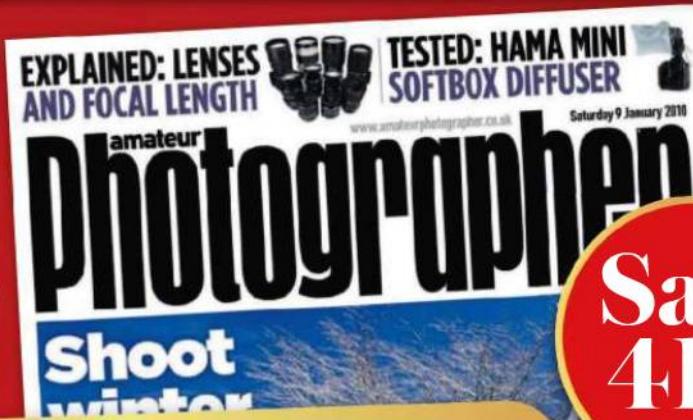
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AP's expert guide to photographing...

Autumn fruits

Along with a low sun and cooler weather, autumn brings a number of new and interesting subjects to photograph. **Colin Varndell** explains the best techniques and equipment for capturing wonderful natural still lifes

TOP TIP

After a stormy autumn night sprigs of foliage, including some with berries, were found on the leaf litter. The holly berries were composed so that they were positioned on a Rule of Thirds intersection. Nikon F100, 105mm macro, 2secs at f/11, Fujichrome Velvia, tripod

'Keep compositions simple and always ensure that one nut or berry does not bleed off the edge of the frame'

FROM September through to the onset of winter, trees and shrubs in woods, hedges, gardens and parks produce an abundant feast of wild nuts and berries for wildlife. This amazing harvest of shapes and colours has evolved to attract wildlife for seed dispersal, as birds eat the berries and discard the seeds, while mammals (and some birds) bury the nuts and forget about many of them. This autumn produce also offers great potential for photography. A shot of a single acorn, for example, can tell us something about the story of life itself.

Nuts and berries are widely used for human consumption, so it is perfectly acceptable for us to snip off the odd sprig of blackberries here and there for photography. You can eat them afterwards, too, although you must never eat berries you are not familiar with as some wild fruits are poisonous.

EQUIPMENT

A macro lens is the ideal optic for these small subjects, but if you don't own one there are a couple of cheaper alternatives. A +2 dioptre screwed into the front filter thread of a kit lens will magnify the subject to produce a much larger image than the lens is capable of within its normal focus range. Dioptres usually come in three strengths and are inexpensive. Extension tubes fit between the bayonet mount of the lens and the camera body to enable the lens to focus closer to the subject. A 20mm extension tube on a 55mm lens will easily produce a close-up study of a single acorn, for example.

Attempting to fine tune close-up compositions without a tripod really is not an option. A tripod will impose a degree of discipline on your photography and will also place the entire range of apertures and shutter speeds at your disposal as it eliminates camera shake.

Other important accessories for photographing autumn fruits include secateurs for snipping off sprigs of blackberries and scissors for tidying up grasses or other unwanted foliage. A foil reflector for bouncing ambient light into shady areas can greatly enhance berry close-ups. Make a simple reflector by covering a piece of stiff card with kitchen foil. In bright conditions, use a small mirror to fill in blocked up shadows with reflected sunlight. A third-hand device is a useful aid for holding small subjects in place, or to support false backgrounds.

COMPOSITIONS

WHEN arranging compositions, be aware of the Rule of Thirds as this can really make a close-up shot work well. Imagine the frame divided into nine equal boxes, two horizontal and two vertical lines. The points where the lines cross are the most favourable positions to place the main subject of the image (see page 29).

Keep compositions simple and always ensure that one nut or berry does not bleed off the edge of the frame. Select a small aperture like f/16 for maximum depth of field if you want all your subjects in focus. On the other hand, if you want to diffuse the background in order to isolate the subject, choose a large aperture like f/4.

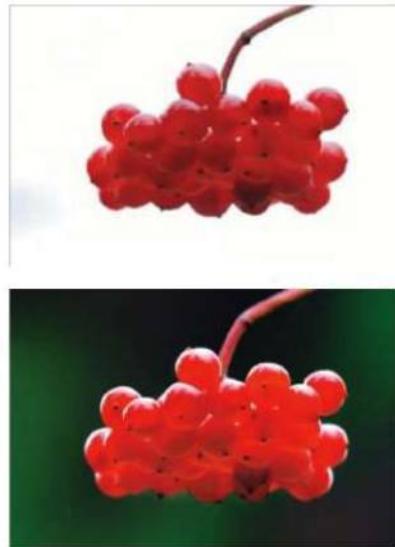
Fill-in flash can lighten shadow areas, and pop-up flash units can be very effective

for this technique. Try blending flash with natural light by underexposing for ambient light by 1 stop, and adjust the flash output to correctly expose the subject. This technique will increase the impact of a shot and make the main subject stand out from the darker background.

Sunlight is not usually best for close-up details like fallen fruit or nuts because the contrast is too high. However, these subjects are small and easy to shade. On bright days, set up the shot and use your own shadow to shade the image for maximum detail and colour saturation.

Ripening nuts and berries are nature's way of telling us that this is the end of summer, and for photographers it is a real photogenic windfall in more than one sense of the word.

The third-hand device (far right) is available from DIY hobby outlets. It is useful for holding twigs or backgrounds in place. Compare the images of red berries shot against a bland overcast sky (top right) and against a false background (bottom right)
Nikon D200, 150mm macro, 1/4sec at f/8, ISO 100, tripod



BERRIES

BERRIES generally look their best as they ripen on trees and bushes. Search for berries when they are well developed, but before they over-ripen and start to wither. Ripening berries can be very photogenic when there is a mix of red fruits as well as green unripened ones.

In hedgerows, one or two species of wild berries can often be found entwined together. This frequently occurs with rosehips, bryony, blackberries and sloes.



When you find a cluster of photogenic berries, move around them to assess the background, as darker backgrounds will generally produce greater contrast.

Try photographing ripe berries in the rain, or just after a shower when they are dripping with water droplets. In some circumstances, fill-in light from a torch can lighten the undersides of berries to balance the exposure. Use an LED torch, which blends naturally with your white balance set to auto.

A simple foil reflector was used here to bounce light to the underside of the rowan berries

Nikon D90, 150mm macro, 1/125sec at f/5.6, tripod



Although small apertures like f/22 provide greater depth of field, the result can be a muddled background. By selecting a large aperture, the subject can be isolated

Nikon D200, 150mm macro, 1/40sec at f/4 and 1/2sec at f/22, ISO 100, tripod



This cluster of sloes was discovered in perfect condition. A few twigs and bramble stems were removed to clean up the shot and a foil reflector was used to lighten the underside of the berries

Nikon D200, 150mm macro, 1/10sec at f/11, ISO 100, tripod



'Nuts are best shown with leaves of the same species'

By changing the white balance setting from auto to cloudy, the image of this sweet chestnut takes on a warmer autumnal feel

Nikon D200, 150mm macro, 1sec at f/16, ISO 100, tripod

NUTS

THE TIME to photograph nuts is when they are fully ripened, which is basically when they start to fall from the trees. This timing is quite critical because as soon as they fall to the ground wild animals and birds eagerly collect them.

A scattering of nuts will produce a more realistic image when they are composed on autumn leaf litter where they would naturally fall. Nuts are best shown with leaves of the same species, and although not impossible to occur naturally, showing acorns on chestnut leaf litter, for example, can look unnatural.

With a handful of nuts and a few colourful leaves the possibilities for compositions are endless. The difficulty is in making them look as though they have just fallen there. Try tossing your booty on the ground and just photographing them where they fall.

Nuts from a particular tree are usually similar in size, colour and shape, but they may vary considerably from others of the same species from a neighbouring tree, so try collecting a handful of darkish nuts and a few lighter ones from another tree. Use the darker nuts as the base for the image by arranging them so they totally fill the frame, then add one or two of the lighter specimens for the main point of interest. To create a warm autumnal feel to your nut shots, set the white balance to cloudy or even flash.



Harsh, low, autumn sunlight on horse chestnuts (right) and the same composition (far right) with the sunlight shaded from the nuts to produce a more even light and richer colour saturation

Nikon D200, 150mm macro, 1/4sec at f/16 (unshaded) and 2secs at f/16 (shaded), ISO 100, tripod

To learn how to shoot autumn fruits, foliage, fungi and more, you can enrol in Colin's autumn workshop from 29-31 October. Visit www.colinvarndell.co.uk for details

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NOTE: LENS SHOWN IS NOT THE LENS SUPPLIED AS PART OF THE PRIZE FOR ILLUSTRATION PURPOSES ONLY

Round nine
Black or White

© DAMIEN BENOLIER

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**AP
OY** 10

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WE'RE now entering our penultimate round of Amateur Photographer of the Year 2010, in association with Canon, and it still remains a wide-open contest. The level of competition this year has been intense, and it looks as though it will go down to the wire.

Before we complete another year of APOY, though, we still have two more challenges left for you. And we've saved some of the best until last. In Round 9 we ask you to forgo all colour and explore the wonderful world of black & white photography. On the following pages we have offered some tips and techniques to help you get started.

At this point we would like to remind everyone that it is vitally important to include a daytime telephone number and address so we can contact you in the event that you are shortlisted or win the round. Please also remember to include details of your image in your email entries so we can judge your image accurately. Without a sentence explaining what your picture depicts, our judges have to guess – and they may guess wrong! If you visit the link below you will find all the rules for entry, terms and conditions and the disclaimers that must be copied and pasted into an email entry.

Remember that the top 50 pictures each month all receive points on our league table, and the top 30 are printed in the magazine. Persistence pays off in APOY.

Be sure to look for the results from round eight, Walk On The Wild Side, in AP 30 October.

How to
enter
via email

For full details of how to enter via email and terms and conditions visit www.amateurphotographer.co.uk/apoy10

Round nine

Black or White

In this penultimate round of APOY we ask you to stop seeing the world in colour. It's a tricky thing to do, of course, because (for most of us) the world is presented to us in colour. Too often we think of black & white as a last resort, a last-ditch means to try to save an interesting scene from dull weather or bland colours. In this round of APOY, though, we want you to imagine how your picture will look in monochrome from the very beginning. We want you to say, 'Black & white is my goal.' Jackson Browne lamented in his hit *Running on Empty* that he kept 'running into the sun', but as the days are now getting shorter and the seasons shifting, you won't be running into as much sun as you did earlier into this contest. Therefore, it seems the perfect time to strip away the colour from your compositions and start making more graphic images.

Removing colour gives you the opportunity to isolate the viewer's attention on your subjects, emphasise shapes and textures or simply create a more nostalgic and timeless image. On the right we've offered some tips and information to help get you started.

Plan your APOY year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry for each round, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Islands in the Stream	Landscapes and water	6 Feb	26 Feb	27 Mar
Have you ever seen the rain?	Rain and bad weather	6 Mar	26 Mar	24 Apr
Everyday people	People in their environment	3 Apr	23 Apr	29 May
In bloom	Flowers and plants	1 May	28 May	26 Jun
Here comes the sun	Sunrises, sunsets & sunny days	5 Jun	25 Jun	31 Jul
Close to you	Macro and close-up	3 Jul	30 Jul	28 Aug
Wish you were here	Travel photography	7 Aug	27 Aug	25 Sep
Walk on the wild side	Wildlife and domestic animals	4 Sep	24 Sep	30 Oct
Black or white	Black & white/monochrome	2 Oct	29 Oct	27 Nov
Take on me	Portraits and self-portraits	6 Nov	26 Nov	25 Dec

Please see p33 for details on how to enter

Texture

One of the first rules we learn as photographers is to shoot in the golden hours of early morning and evening. Yet shooting at midday when the sun is high overhead will create nice shadows on vertical surfaces, allowing you to capture nice textures in your images. You can either go in close on these or use them as an interesting backdrop, such as the wall in this portrait.



© JEFF MAYER



© JEFF MAYER

High contrast

When making an image without colour, you are essentially using the range of grey tones between the two extremes of black & white to tell your viewer what's important. Choosing high-contrast scenes take this a step further by removing all nuance and pushing the greys towards the black and white ends of the spectrum. The result is a simple, yet striking, composition that lacks detail but packs a punch.



© JEFF MAYER

Backlighting

Another general rule of photography is to keep the sun over your shoulder when taking pictures. Yet shooting into the light, particularly with interior scenes, can create a striking atmosphere if done correctly, especially in black & white. There are a number of ways to get a balanced exposure. Using fill-in flash on your foreground interest is perhaps the easiest method. You could also take two exposures – one metered for the foreground and the other for the backlight – and blend them.

1st prize

Our first-place winner will receive Canon's 18MP EOS 550D with EF-S 18-135mm f/3.5-5.6 IS lens kit, worth £1,099.99. The EOS 550D offers an ISO range of up to 6400 – expandable to 12,800 – along with Full HD movie capability, an external microphone socket and a 63-zone dual-layer metering sensor that analyses focus, colour and luminance information. The all-purpose EF-S 18-135mm f/3.5-5.6 IS boasts a 4-stop Image Stabilizer and automatic panning and tripod detection. The winner will also receive Canon's PIXMA MG8150 all-in-one printer, worth £329, featuring 9600dpi, 1pl droplet size and a 4800dpi CCD scanner, along with three packets of PP201 Photo Paper, worth £29.97. In total, the winner will receive £1,498.56 in prizes.

2nd prize

Our second-placed winner will receive Canon's 12.1MP PowerShot SX130 IS compact camera, worth £199, with full manual control and HD movie capability. This winner will also receive Canon's SELPHY CP800 ultra-compact printer, worth £99, which boasts prints in less than a minute, and a KP108 ink/paper set, worth £34. In total, the winner will receive £332 in prizes.

3rd prize

Our third-placed winner will receive Canon's 12.1MP PowerShot A3100 IS, worth £159. This slim compact camera packs a big punch, boasting a 4x optical zoom with optical image stabiliser, motion-detection technology, smart auto and easy modes, super vivid and poster effect and capability for VGA movies.

AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION

Entry form

After you've read the rules, send your entry to:

Black & white, Amateur Photographer, IPC Media,
Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE 29 OCTOBER 2010

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms First name

Surname

Address

Postcode

Daytime telephone no.

Email address

Picture details

Camera

Lens

Film (if applicable)

Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) Please return my entry. I enclose an SAE OR: I do not need my entry returned (tick one to confirm). This entry has not previously been published in a national UK photography magazine (tick to confirm). Amateur Photographer, published by IPC Media Ltd ("IPC"), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from us IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column

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ReaderSpotlight



2

Dartmoor
1 Shafts of light break through the cloud on Brat Tor
Canon EOS 50D, 10-20mm, 1/4sec at f/16, ISO 100, tripod, cable release, polariser, ND grad

Gary King Devon

Gary, 29, started taking pictures when he borrowed a Canon EOS 400D. 'I really enjoyed experimenting with the technical aspects of image-making,' he says. 'I wanted to record the amazing things I see. My favourite subjects are landscapes with light as the focus in the image. I love the tranquillity of exploring new places and the "buzz" when you discover a new angle or potential shot.'

The Hoe, Plymouth
2 Gary wanted to capture the light behind the structure
Canon EOS 50D, 10-20mm, 1/10sec at f/16, ISO 100, tripod, polariser, cable release, ND grad

Sharrow Point
3 An idyllic coastal scene in Cornwall
Canon EOS 50D, 10-20mm, 0.8sec at f/18, ISO 100, tripod, cable release, polariser, ND grad



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images to Reader
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Please see the 'Send us
your pictures' section on
page 3 for details or visit
www.amateurphotographer.co.uk/spotlight

1



Brat Tor, Dartmoor

1 The rapidly changing light and weather conditions were two challenges Gary faced

Canon EOS 50D,
10-20mm, 1/4sec
at f/16, ISO 100,
tripod, cable release,
polariser, ND grad

Sunset

2 'I wanted to capture the mystical feel of the Hurlers Stone Circles on Bodmin in Cornwall,' says Gary

Canon EOS 50D,
10-20mm, 0.8sec
at f/16, ISO 100,
tripod, cable release,
polariser, ND grad

2




**EDITOR'S
CHOICE**

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What a rare picture. It would be brilliant to get so close to one fox, but finding a pair whose stares are fixed on the camera really is quite something. The backlighting is wonderful, and the positioning of the animals' heads poking through the foliage is great


Cuddling up

1 Once the foxes appeared, Len only had a few minutes to capture these shots
 Canon EOS-1D Mark III, 100-400mm, 1/200sec at f/5.6, ISO 800

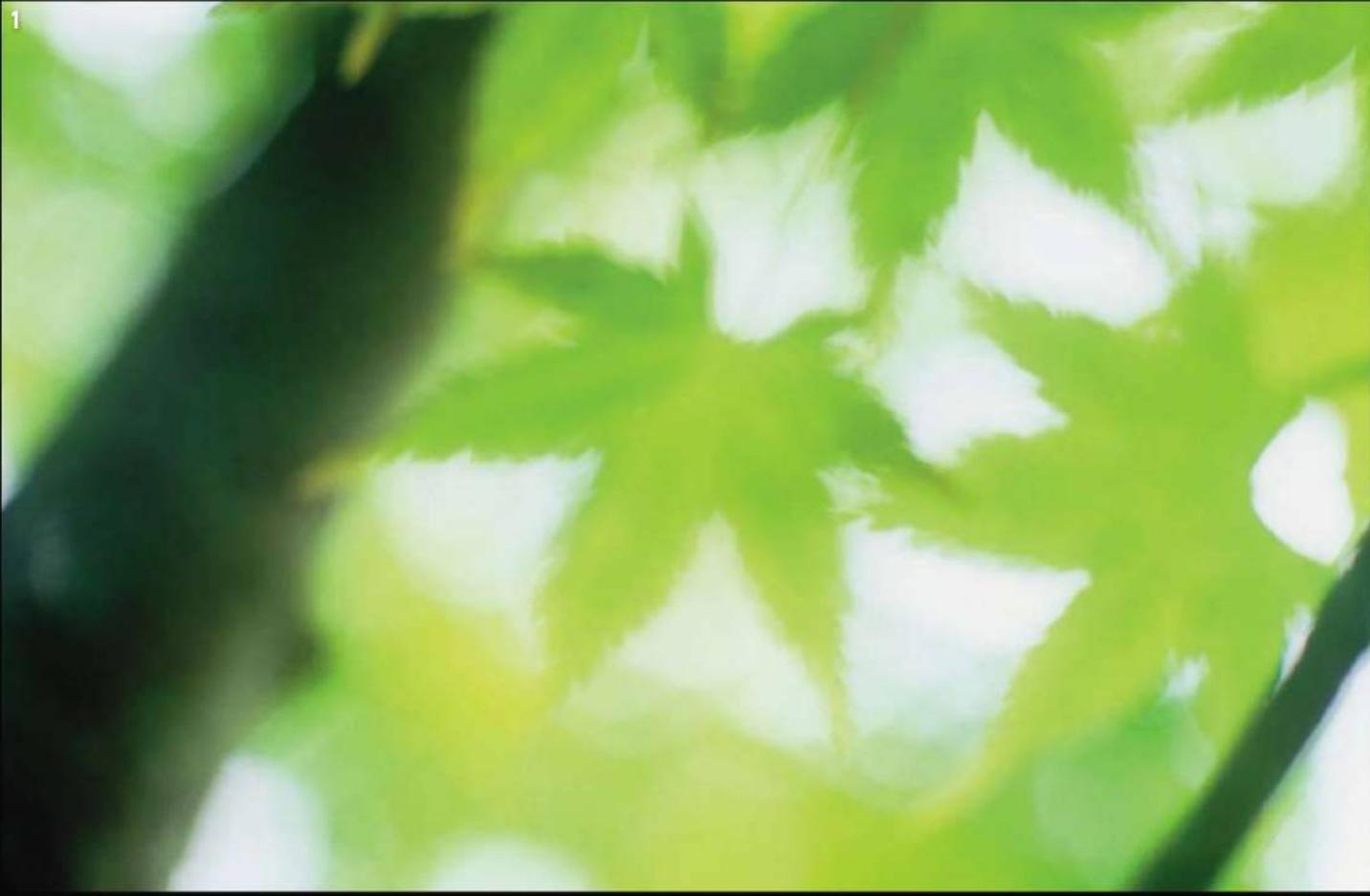
Len Abrams Surrey

Len has been interested in photography for many years. He took these images after he stumbled across a family of foxes in woodland near his home. 'I went back several times,' he says. 'I covered myself and my camera equipment with camouflage material and waited for the foxes to come out. I knew roughly where they would appear and had to think hard about where to position my camera.' To see more of Len's images visit www.seasonimages.com



Moving closer
 2 The fox cubs were active in the evening, so Len often needed to use a high ISO
 Canon EOS-1D Mark III, 100-400mm, 1/125sec at f/5.6, ISO 2000

Timid and tired
 3 Len tried to capture the interaction between the foxes in his compositions
 Canon EOS-1D Mark III, 100-400mm, 1/200sec at f/5.6, ISO 500



Maple leaf

1 Den exposes for the subject and uses light coloured backgrounds to 'add life' to his images
Olympus OM-2SP, 50mm macro, Fujichrome Velvia 100

Rosebay willowherb

2 Where possible, Den uses dappled light rather than direct sunlight to avoid overexposing the image
Olympus OM-2SP, 50mm macro, Fujichrome Velvia 100

Bluebells

3 Den creates an impression of being at 'insect-eye level' by positioning his camera close to the bluebells
Olympus OM-2SP, 50mm macro, Fujichrome Velvia 100



Den Reader Norfolk

Den, 61, enjoys creating impressionistic images of leaves, flowers, landscapes and people, and is also interested in photographing industrial details and still life. To create his images, he uses the largest aperture he can and moves in as close as possible, keeping the background well lit and the subject in low light to saturate colour. 'I make sure that no part of the image is in focus,' he says. To see more of Den's images, visit www.denreader.com

Amateur Photographer's... ICONS OF PHOTOGRAPHY ICONIC PHOTOGRAPHER | CAMERA | PHOTOGRAPH

Fay Godwin 1931-2005

Fay Godwin was one of Britain's finest landscape photographers and a passionate advocate for the environment. **David Clark** looks at her life and work



© DAVID LARSEN

FAY GODWIN is famed as much for her creative interpretations of the landscape as for her campaigning to conserve it. Her work ranged from atmospheric studies of prehistoric sites to images of refuse-strewn and polluted rivers. It is, by turns, a celebration of the British countryside, a lament for what has been lost and a warning about what will happen if action is not taken to preserve it.

Surprisingly, Godwin didn't start taking photographs until she was in her mid-30s, while married to Tony Godwin, then editor-in-chief of Penguin Books. She began by shooting snapshots of her two young children and soon discovered a great passion for photography. She taught herself to develop and print, and after she and her husband separated in 1969, she decided to become a professional photographer.

Through her publishing connections she began photographing writers, primarily for use as publicity material. She photographed many major literary figures in Britain at the time, including Ted Hughes, Philip Larkin, Seamus Heaney and Doris Lessing. Shot in natural light and often using the writers' homes as their background, these images are understated and perceptive portraits.

Godwin's estranged husband died suddenly in 1976 and at around the same time she herself was diagnosed with cancer. Godwin recovered, but afterwards the direction of her work began to change. 'After being ill, I concentrated more on the landscape. In a sense, all the natural things became incredibly important,' she said in an interview for ITV's *The South Bank Show* in 1986.

Her first book, *The Oldest Road: An Exploration of the Ridgeway* (1975), co-authored with John Richard Lane Anderson, featured the landscapes of the North Wessex Downs and the Chilterns, often focusing on ancient features in the landscape, such as the Neolithic stone

circles at Avebury and the prehistoric White Horse at Uffington.

In 1978 she received a major award from the Arts Council of Great Britain, which allowed her to continue and develop her landscape photography. More books followed, including *Remains of Elmet* (1979), which she co-authored with poet Ted Hughes. This book, with its often dark and dramatic interpretations of the Pennine landscape, was especially important in establishing her reputation.

Godwin (pictured above) disliked purely picturesque views of the landscape and her work was never sentimental. 'I've been called a Romantic photographer and I hate it,' she said. 'It sounds slushy and my work is not slushy. I'm a documentary photographer, my work is about reality, but that shouldn't mean I can't be creative.'

During this period she worked in black & white, using medium-format equipment, and her images were noted for their clarity, careful composition and expert control over tonal values. She was known for great tenacity and determination when creating an image. When someone once remarked to her that she had been lucky to catch the ideal cloud formations in a particular picture she quickly replied, 'I didn't "catch" it. I sat down and waited three days for it.'

Her book *Land*, published in 1985, was the summation of her work in that period. It was a critical and commercial success. It showed Britain as a place of standing stones, ruined castles and industrial relics, a mysterious land of breathtaking vistas, moody skies and sometimes desolate and threatening landscapes.

However, Godwin was also determined to show how the British countryside was changing for the worse. This aspect of her work came to the fore in her next book, *Our Forbidden Land* (1990). It showed how large areas of countryside were being torn up for

Right: Paved path above Lumbutts, near Todmorden, West Yorkshire (from *Remains of Elmet*, 1979)



© COLLECTIONS, LONDON





development, how pollution was affecting rivers and forests, and the ways in which public rights of access to land was being denied by landowners.

Godwin's work was changing in other ways as she looked for new challenges. After being awarded a Fellowship of the National Museum of Photography in 1986, she spent a year working on a series of colour industrial landscapes, shot in and around Bradford, West Yorkshire.

This work was later followed by a series of colour abstract images focusing on shape, texture and form in still-life setups of foliage. Godwin was unable to find a publisher for the latter project and it was eventually privately published under the title *Glassworks & Secret Lives* (1998).

By this time, Godwin was unable to walk distances due to what she described as 'NHS drugs with adverse effects that wrecked my heart.' She sold her darkroom equipment and enthusiastically adopted digital photography. However, after one final book, the career retrospective *Landmark* (2001) and the accompanying major exhibition at London's Barbican Gallery, her health declined further. She died in 2005.

Godwin's exceptional body of work, her outspoken personality and her genuine concern for the environment made her a unique figure in British photography. Her unpretentious attitude to photography and her devotion to the landscape are captured in this quote from one of her final interviews, with journalist David Corfield in 2004: 'I

don't get wrapped up in technique and the like,' she said. 'I have a simple rule and that is to spend as much time in the location as possible. You can't expect to take a definitive image in half an hour. It takes days, often years. And in fact I don't believe there is such a thing as a definitive picture of something. The land is a living, breathing thing and light changes its character every second of every day. That's why I love it so much.'

Biography

1931

Born Fay Simmonds, in Berlin, Germany, on 17 February. Her father is a British diplomat and her mother an American artist

1958

After attending nine schools, she settles in London and begins working in publishing

1961

Marries Anthony Godwin, editor-in-chief of Penguin Books

1966

Begins taking family pictures and becomes deeply interested in photography

1975

Her first book, *The Oldest Road* (co-authored with John Richard Lane Anderson) is published

1978

Receives a major award from the Arts Council of Great Britain

1985

Publishes *Land*, a collection of her work to date. It is a critical and commercial success

1986

Becomes the first photographer to be featured as a subject on TV's *The South Bank Show*

1987-90

Serves as president of the Ramblers' Association

1990

Publishes *Our Forbidden Land*, which wins the first Green Book of the Year Award

2001

Last major retrospective of Godwin's work is held at London's Barbican Gallery

2005

Dies on 27 May in Hastings, East Sussex, aged 74

'Leaping Lurcher'
(from *Rebecca the Lurcher*, 1973)

BOOKS

Landmarks: Photographs by Fay Godwin, published by Dewi Lewis, contains a wide range of her work, including landscapes, portraits and abstracts. Many of the other 16 books Godwin authored or co-authored are available second-hand on www.amazon.co.uk.

WEBSITES

Godwin's official website is www.faygodwin.com. It features biographical material, reviews and a wide range of images, including all the photographs from Godwin's *Landmarks* book.

GALLERY COMPETITION

WIN £500 WORTH OF PHOTO EQUIPMENT AND SUPPORT NEWCASTLE UNIVERSITY'S CAMPAIGN TO CHANGE THE PERCEPTIONS OF AGEING.

For your chance to win and have your image displayed at the Great North Museum's Coming of Age exhibition, enter our competition to help change negative perceptions of ageing



www.portraitsofageing.com

Newcastle University is at the leading edge of research into ageing. The University is looking for images that bring fresh insight into an essential aspect of life: age and the ageing process. Entrants should not see ageing as meaning just 'the elderly', but rather the journey we all go through from birth to old age, a continuous process that affects us all.

The *Amateur Photographer* winner will receive £500 worth of photographic equipment and have their image displayed at the Great North Museum's Coming of Age exhibition, which takes place from 8 January to 4 March 2011.

For more information and to view the galleries please visit www.amateurphotographer.co.uk
For more information about the campaign go to www.ncl.ac.uk/about/changingage.

By entering, you could be helping to raise awareness of the Newcastle University Changing Age Campaign. All photos entered (including those that don't win) could be chosen to help promote this fantastic campaign, set up by the Institute for Ageing and Health at Newcastle University.



NOTES & RULES

For the 2009/10 academic year, 'ageing and health' was the societal challenge theme for the University. Societal Challenge Themes, as part of the University's commitment to excellence with impact, it groups a significant part of its research under institutional challenge themes that address key societal issues. The societal theme for 2009/10 was 'ageing and health'. The theme for 2010/11 is sustainability. The judging panel will be made up of Newcastle University representatives and *Amateur Photographer* editorial staff. The judges' decision is final and no correspondence will be entered into. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If IPC or Newcastle University has reason to believe your entry is not your own work or otherwise breaches this rule, then your photo will not be considered. Photos must be submitted in a National UK photography magazine. Copyright of all entries remains with the photographer, but IPC, Newcastle University and their specified media partners to reproduce your photos in electronic format and hard copy including for display at an exhibition, in IPC's *Amateur Photographer* magazine and on Amateur Photographer and Newcastle University websites: www.amateurphotographer.co.uk and www.ncl.ac.uk respectively should they be selected to promote the competition. You grant IPC and Newcastle University the right to use your name and town or city of residence, for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the Changing Ageing competition. Minimum quality of images: entrants may submit three photographs as a JPEG, preference RGB, at least 2,700 pixels along its longest dimension. If your photo is selected as a winner or runner-up of the competition, you will be required to assign your photo to the competition and to grant IPC and Newcastle University the right to use your photo in any way and for any purpose, including for display at an exhibition, in IPC's *Amateur Photographer* magazine and on Amateur Photographer and Newcastle University websites: www.amateurphotographer.co.uk and www.ncl.ac.uk respectively. The competition is open to UK residents, professionals and students only. That is, entrants should not earn more than 10% of their total annual income in £30,000 annually from photography. Employees of IPC Media and Newcastle University, and their families, may not enter this competition. Prizes are as stated and no cash or other alternative can be offered. By submitting photos you are accepting these rules. Newcastle University shall not be liable for any failure to supply the prizes where such failure is caused by any intervening circumstances outside its control which amounts to force majeure and without the fault of either party renders performance impossible or incapable of satisfactory execution. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts (amended 12/12/10). Unfortunately, photographs (in electronic format) cannot be returned. All the above criteria together with instructions about how to enter can be found on the *Amateur Photographer* and Newcastle University websites: www.amateurphotographer.co.uk and www.ncl.ac.uk respectively. By entering this competition you grant permission to IPC and Newcastle University and their specified media partners to reproduce your photos in electronic format and hard copy, including for display at an exhibition, in IPC's *Amateur Photographer* magazine and on Amateur Photographer and Newcastle University websites: www.amateurphotographer.co.uk and www.ncl.ac.uk respectively. Newcastle University may want to use your images in not-for-profit Newcastle University publications including brochures and leaflets to help promote the Changing Age Campaign. Should images be selected, your permission will be sought although no payment will be offered.

AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



LightCraftWorkshop ND500MC filter £64.99

For more information visit www.premier-ink.co.uk or call 01926 339977

NEUTRAL Density (ND) filters are designed to reduce the amount of light entering the lens, enabling slower shutter speeds or wider apertures to be used even in daylight conditions. This technique is ideal for blurring moving water, but is equally useful for portraits in bright light.

The LightCraftWorkshop ND500MC is a fixed 9-stop ND filter. The rim of the filter is thin, and with a frame that is a mere 2.9mm deep it is ideal for wideangle lenses. I found no signs of vignetting even at the widest setting on my 12-24mm APS-C lens (18mm equivalent). The compromise is that there is no front filter thread, so stacking other filters is not possible. There is no discernible compromise on image sharpness, although there is a slightly cool colour cast. However, this can be easily corrected using basic editing software or by manually setting the white balance. Currently the ND500MC is available in thread size 77mm only.

Tim Coleman

**Amateur
Photographer**
An ND filter with a
thin frame that
gives sharp results



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Live Luggage Classic AG £275

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**Amateur
Photographer**
A rigid and
protective case, but
with no dedicated
storage for camera
gear.



MANY of Live Luggage's cases boast an anti-gravity (AG) handle, which directs 85% of the weight over the large wheels so heavy camera gear need not be so cumbersome. Weighing 9.9kg and with dimensions of 810x500x340mm, the Classic AG is more than substantial. It is rigid, made from long-lasting car-bumper material and will keep camera gear secure. I found the company's claim that the case is able to withstand weight up to 12 stones (around 76kg) and still retain its structural integrity justifiable. All hinges are flush fitted and a TSA-recognised combination lock (airport security is able to open this to make any necessary security checks) means gear is kept safe inside. Registering the bag after purchase means that if the case is lost, the finder can contact the company to return the item.

While the case is of good quality, it is not purpose-built for the photographer. Look inside and it is a regular suitcase comprising one large compartment, with no dedicated storage. I would like to see a smaller and lighter version with dedicated foam padding to store camera gear inside. There is a Classic PA version priced at £395 that has a motor built in to the wheels to assist lengthier and tougher transportation. **Tim Coleman**



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Sony Alpha 33

Breaking from convention, Sony's latest SLR-style camera offers an EVF and a translucent mirror for faster focusing.

AP 9 October

Olympus E-5

We test the company's new top-end DSLR, which is claimed to have the best resolution of any 12MP camera on the market.

October

Nikon D3100

At last, a Nikon DX-format DSLR with more than 12 million pixels. We put the D3100 through its paces.

October

Canon EOS 60D

Canon's replacement for the enthusiast-level EOS 50D has 18 million pixels, a vari-angle screen and Full HD video.

October

Nikon Coolpix P7000

We test Nikon's high-end Coolpix compact that will be competing with the Canon PowerShot G11 and Samsung EX1.

October

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A39

Upgrading to f/2.8

Fast telephoto zoom lenses can cost more than many enthusiast-level cameras, but what exactly are the advantages of a 70-200mm f/2.8 telephoto zoom?

Richard Sibley investigates



THERE are a few lenses considered something of a 'standard' for most professional photographers to own. Among these is a 70-200mm f/2.8 optic. Usually, this telephoto zoom is seen as the perfect accompaniment to a 28-70mm f/2.8 lens: another 'must-have' optic.

However, 70-200mm lenses can cost upwards of £1,000. For instance, Sigma's 70-200mm f/2.8 EX DG OS HSM, which we tested in AP 18 September, costs around £1,200. Given this expense, an amateur photographer will clearly need to give purchasing such a lens a great deal of consideration. In coming to a decision, it is therefore important to consider the relevant advantages of upgrading to a 70-200mm f/2.8 lens from a cheaper telephoto zoom optic with a smaller maximum aperture.

To find out the exact benefits of an f/2.8 aperture, I investigated the differences in images taken with the Canon EF 70-200mm f/2.8L USM II lens and the Canon EF 70-200mm f/4L USM lens. These two lenses are the same focal length and should be of similar quality optically. I was interested to see exactly what difference a +1EV increase in maximum aperture would make to images. I used both lenses on a Canon EOS 5D Mark II.

DEPTH OF FIELD

One of the most obvious differences is that the larger aperture will create images with a shallower depth of field. This affects how much of the image will be in focus when the aperture is wide open. In some situations, such as when taking landscape images, it is preferable to have a large depth of field, so the largest maximum lens aperture won't be as much of a consideration (although it may affect the degree of sharpness – see *Sharpest Aperture* on page 50 for more information). However, for wildlife or portrait shots, a shallow depth of field is important to help focus concentration on the subject by creating a blurred background. When taking portrait images it is especially important to strike the right balance between making sure that most of the subject is in focus, and throwing a background out of focus.

When focusing on a subject two metres away with the lens set to 70mm, the f/4 aperture will give a depth of field of 19cm, where an f/2.8 aperture gives a depth of just 13cm. Changing the focal length to 200mm and standing four metres away gives an even shallower depth of field, with an aperture of f/4 creating 9cm and f/2.8 creating just 6cm.

Obviously, if the subject is standing some

distance from any background, both the f/2.8 and f/4 apertures will suitably blur the out-of-focus areas enough to make the subject stand out. However, with a crowded or cluttered scene where the portrait subject is close to their surroundings, the f/2.8 aperture offers a slight advantage.

'The f/2.8 lens is able to use a 1EV faster shutter speed than the f/4 optic, which can help freeze action'

SHUTTER SPEED

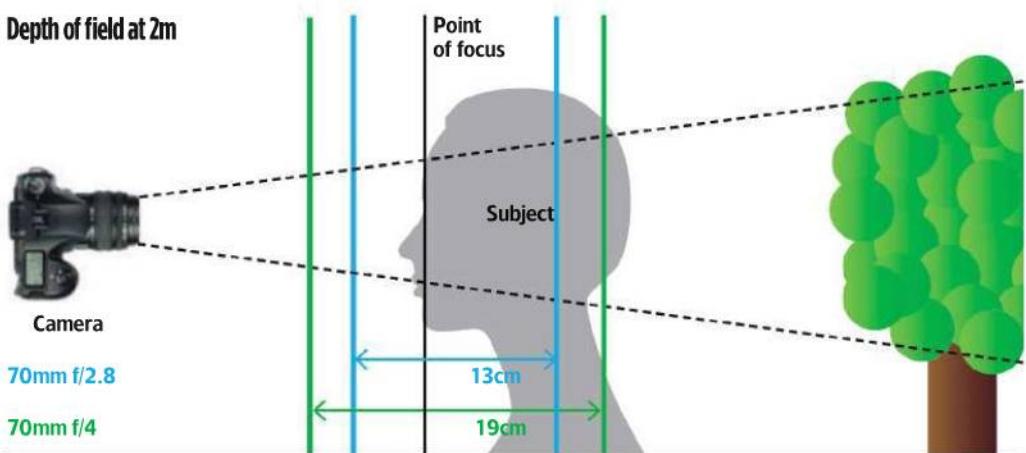
With the difference in aperture between the two lenses being 1EV, the f/2.8 lens has the advantage that it can use a 1EV faster shutter speed than the f/4 optic.

Although the amount of light reaching the image plane will be the same in both cases, the faster shutter speed can help freeze movement.

In a low-light situation, such as when photographing a concert, even the difference between 1/60sec and 1/125sec can be crucial when trying to freeze the movement of a performer, or help avoid camera shake.

Similarly, wildlife and sports photographers can also benefit by opening the aperture wide open to f/2.8 and using a faster shutter speed to capture the motion of an animal or athlete, which again helps prevent both motion and camera blur and results in sharper photographs.

Depth of field at 2m



Although slight, there is a difference in the depth of field between using f/2.8 and f/4. When taking a portrait at around 2m away, the f/2.8 lens will start to lose critical sharpness sooner. However, as shown in the image below, the perceivable difference in the depth of field is only slight, but just enough to blur fine detail



SHARPEST APERTURE

Most photographers will have heard the rule that a lens is at its sharpest when it is closed down 2 stops from its largest aperture. Generally, it is soon after this point that diffraction can start to take effect, causing a loss of sharpness.

Light usually travels in straight lines, but diffracts, or disperses, when travelling through small holes. This causes it to spread out, which causes the loss in image sharpness that is most noticeable when the lens aperture is stopped right down. Closing an f/2.8 lens down 2 stops from its maximum aperture gives an aperture of f/5.6, whereas stopping the f/4 optic down by the same amount produces an aperture of f/8.

In theory, this means the 70-200mm f/2.8 lens will produce sharper images at f/5.6, and possibly at f/8, than the 70-200mm f/4 optic. So not only does the 1-stop faster aperture of the f/2.8 lens offer a quicker shutter speed when wide open, but it also means the lens will reach its optimal sharpness at a larger aperture than its f/4 counterpart.

To test the exact effects of stopping down the aperture of each lens, I photographed a resolution chart with both the 70-200mm f/2.8 and 70-200mm f/4 lenses (see right). The results confirmed that when both lenses are set to the same aperture, the f/2.8 lens performs slightly better than the f/4 model. However, the differences are indeed slight, and at certain focal lengths they are barely noticeable.

With both lenses set to 70mm, they are each able to resolve to around 28 on our lens test chart. There is only a very slight difference between the images, with the f/2.8 lens producing a marginally sharper result at f/8. When photographing a natural scene, I doubt most photographers would notice anything.

At 135mm, the differences are more pronounced. At every aperture setting, the images from the 70-200mm f/2.8 lens have a slightly higher resolution and are fractionally sharper. This trend continues when both lenses are set to 200mm, with the f/2.8 lens looking sharper throughout the range, but most noticeably at f/5.6.

FOCUSING

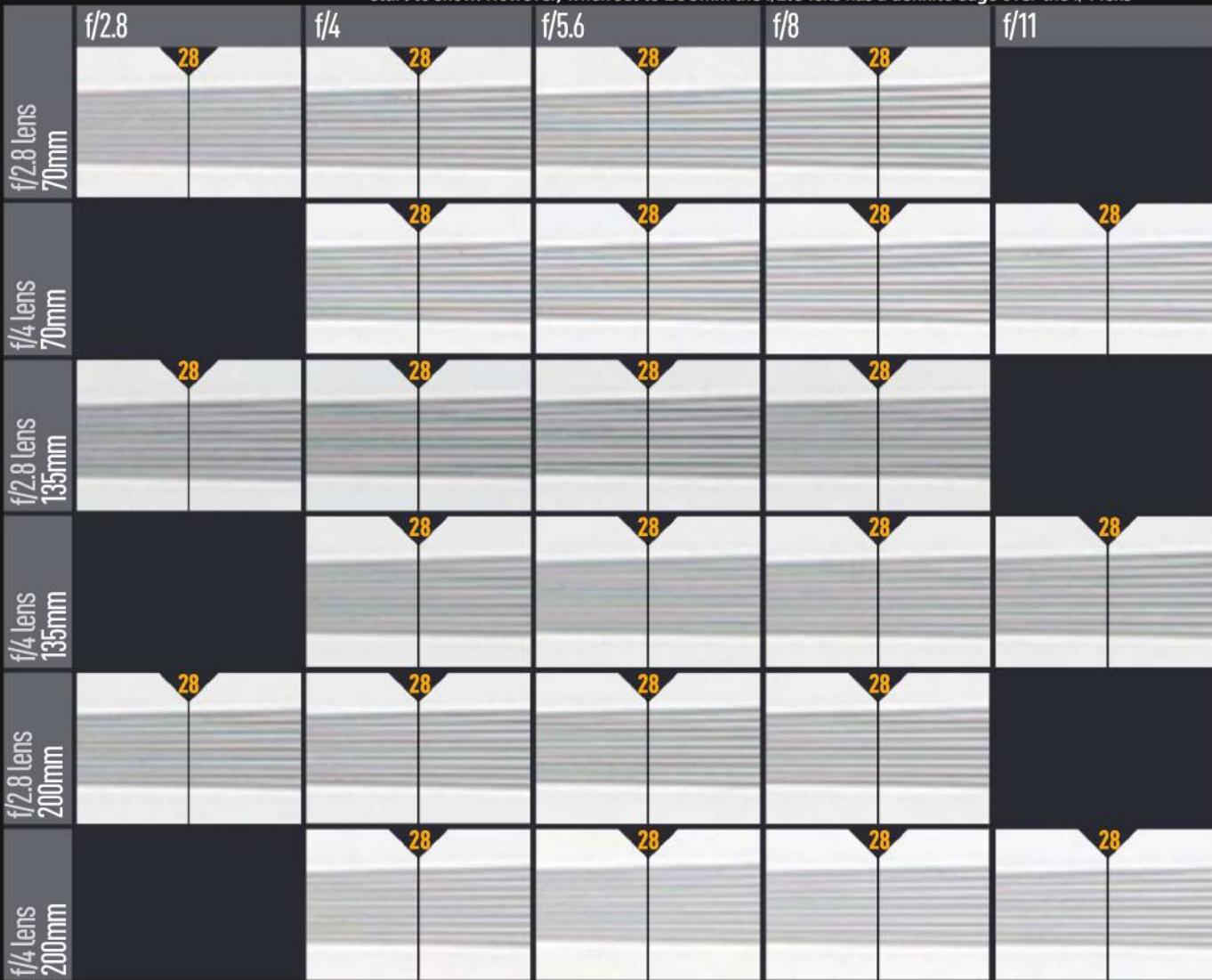
It is not only optical image quality that is affected by differences in aperture size. In modern cameras the lens aperture shuts down as an image is taken, remaining fully open while framing a scene. The light that enters through the lens is also used to focus, so the more light there is, the easier this is. More light will also reach the viewfinder, which will make it easier to focus manually.

Most enthusiast-level DSLRs feature cross-type AF points in the centre of the AF array. These offer a greater accuracy, which should improve focusing speed, but many of these centre AF points require an aperture of f/2.8 to work to their maximum potential.

AF points are actually a series of small light-sensitive sensors and generally require

RESOLUTION

To see how altering the aperture affected the sharpness and resolving power of both lenses, I performed our standard resolution chart test. The results show that there is little difference in the sharpness of both lenses at 70mm. By the 135mm setting, the differences between the two lenses start to show. However, when set to 200mm the f/2.8 lens has a definite edge over the f/4 lens



an aperture of f/5.6 to let in enough light to work. However, often a few of the sensors will work only with lenses that have a larger, f/2.8 aperture. So although an f/4 lens will focus using one of these focus points, it won't be able to make use of the more sensitive f/2.8 sensors.

In use, there is a difference in focusing speed between the f/2.8 lens and the f/4 optic. In low light photographing low-contrast subjects, the f/2.8 lens focuses faster, although it still occasionally needs to search back and forth before finding focus. In bright light, there is no noticeable difference in focusing speed between the two lenses, with both snapping into focus extremely quickly.

The extra stop of light the f/2.8 offers has an advantage when using a teleconverter. Typically, between 1EV and 3EV of light is lost with a teleconverter. As most AF points require an aperture of f/5.6 to operate, an f/2.8 lens will still be able to focus while an



© ANGELA NICHOLSON

The f/2.8 aperture creates a narrow depth of field, which helps to focus attention on the subject. It also allows faster shutter speeds to be used, which can freeze motion

f/4 optic will be impaired and may struggle to focus altogether.

BUILD AND HANDLING

Both optics used in this investigation are part of Canon's top L-series range of lenses. As such, they are comparable in terms of build quality and construction. To accommodate the larger aperture, the f/2.8 version of the lens is also physically larger, with a 77mm filter thread rather than the f/4 optic's 67mm thread. The latter is also shorter at just 172mm long, rather than the 197mm of the f/2.8 lens. While these measured differences seem quite slight, they have a big impact on the weight of the units, with the f/4 lens weighing 705g and the f/2.8 version being almost twice as heavy at 1,490g. By the time the tripod collar is added to the f/2.8 unit, it becomes heavier still and the protrusion makes it appear noticeably larger.

Handholding each lens for single

 shots isn't particularly arduous, but the weight of the f/2.8 optic becomes noticeable more quickly than when using the f/4 version. Similarly, while neither lens is especially heavy, the weightier f/2.8 unit will place more of a burden on your shoulder if it is carried around all day.

CONCLUSION

Both lenses are of a similar build quality and also feature Canon's lens-based optical Image Stabilizer (see right). However, the larger aperture of the Canon EF 70-200mm f/2.8L USM II lens makes a big difference.

First, it means the lens is bigger and heavier. Although the heavier lens shouldn't prove cumbersome when used just for a few shots, if you are carrying and using the lens all day the weight can take a toll on your arms and shoulders. As you tire, there may be a danger of camera shake.

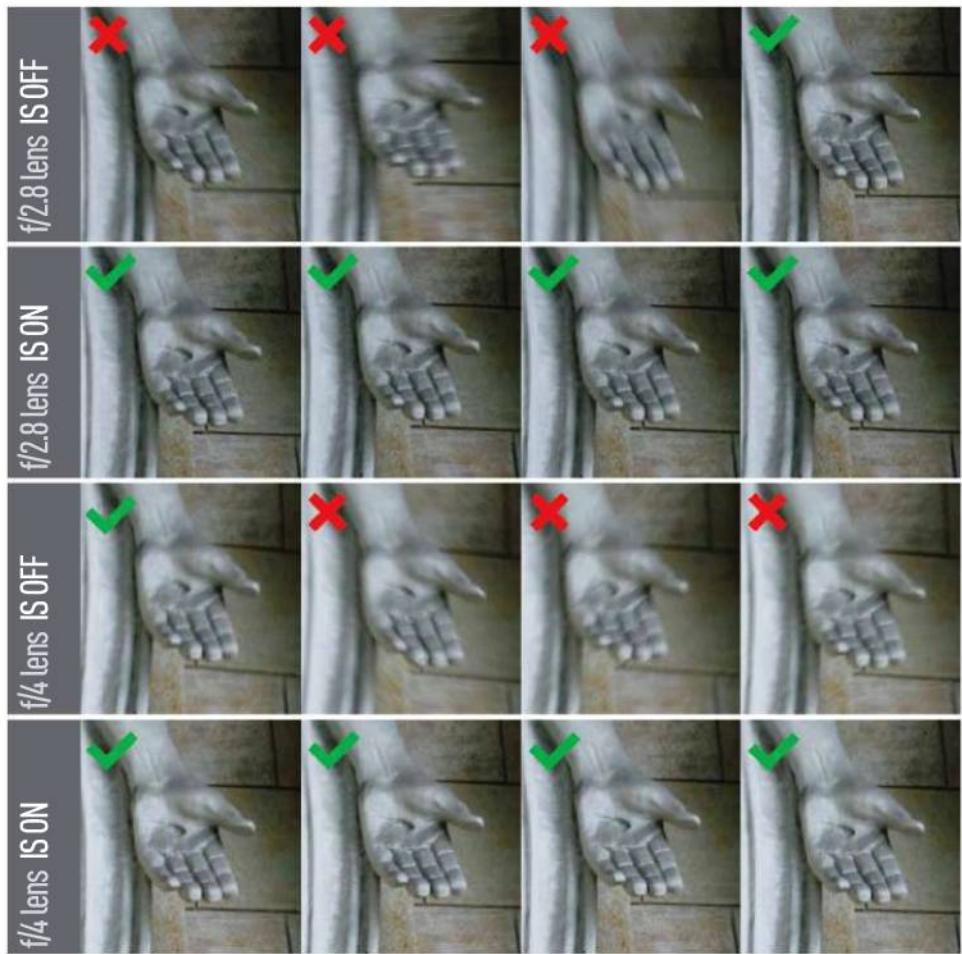
There is also a difference in the image quality produced by both lenses. At the 70mm focal length end there is not much between these two optics, but as the focal length increases the larger f/2.8 aperture begins to tell, with images looking sharper at f/5.6 and f/8 on the f/2.8 lens than on the f/4 optic. However, the differences in image quality are slight, and will only really be noticeable when images are viewed at 100% or when printed at larger sizes.

Although the f/2.8 lens is not at its sharpest at maximum aperture, it is at its most useful. The extra stop of light is particularly handy in dark or gloomy conditions, enabling the shutter speed to be twice that which is possible with the f/4 optic. This can help freeze movement or allow a slower, less noisy ISO sensitivity to be used.

The effect on the depth of field is another major difference. The shallower depth of field possible using the f/2.8 lens can be used to really isolate objects, which is particularly useful for portrait images.

Given that, at £2,799.99, the Canon EF 70-200mm f/2.8L USM II lens is more than three times as much as the £790 Canon EF 70-200mm f/4L USM, I would suggest that only those who specialise in low light, wildlife or sports photography will make the best use of the f/2.8 lens. However, the fixed apertures of both lenses offer significant advantages over the standard 70-300mm f/4-5.6 lenses commonly found in the kit bags of enthusiast photographers. **AP**

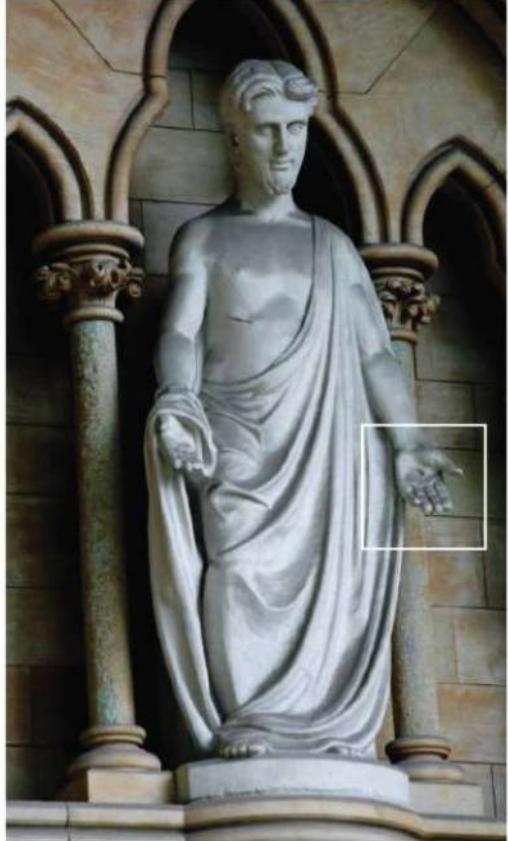
'As the focal length increases, the larger f/2.8 aperture begins to tell, with images looking sharper than on the f/4 optic'



CAMERA SHAKE

GIVEN that camera shake can be a problem when using telephoto lenses, I was curious to see whether the lighter f/4 lens has an advantage. To test this I set both lenses to their 200mm focal length, with a shutter speed of 1/30sec and an aperture of f/5.6. I then took a series of four images using each lens, with the optical image stabilisation turned on and off. Surprisingly, one of the four shots taken with the f/2.8 lens with image stabilisation turned off was usable. In the same test with the f/4 lens, only one shot was just about passable as being sharp. With the optical stabilisation turned on, I was able to get a 100% success rate, with all taken images of both lenses being sharp enough to use.

Obviously, how steadily someone can hold a camera and lens is going to vary from person to person, but even so, it was still mildly surprising that there was no real difference in the performance of the lenses despite the difference in weight. I had thought the lighter f/4 lens would be easier to hold, but would suffer more from movement. Conversely, I assumed the heavier f/2.8 lens would be more difficult to hold, but that it would be slightly less 'fidgety'.



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Amateur Photographer Magazine

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Specification: 11-16mm f/2.8
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Performance: 89%

photographer

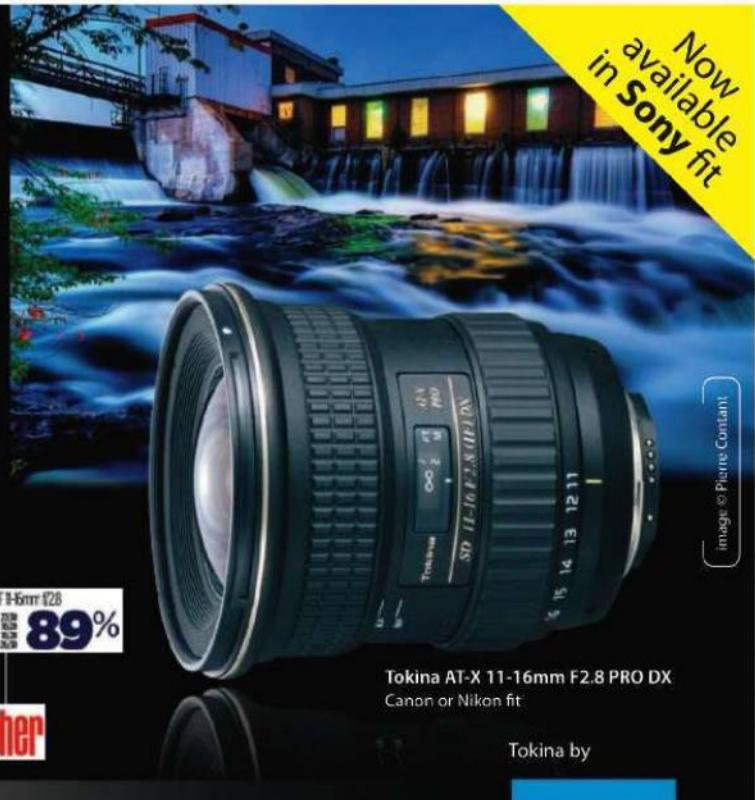


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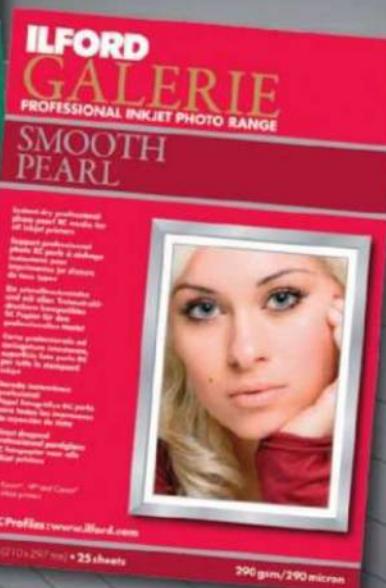
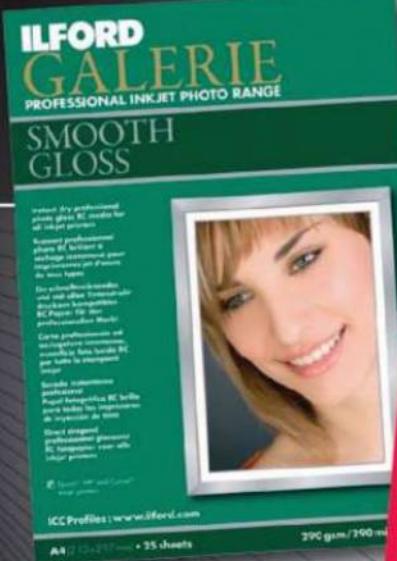
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Appraisal



Expert advice, help and tips from AP Editor **Darnien Demolder**

Red Arrows

David Leatherdale

Canon EOS 5D Mark II, 300mm, 1/4000sec at f/5.6, ISO 800

YOU MIGHT think the most difficult part of shooting an object that is moving extremely quickly would be getting it in the frame. And, actually, that is very difficult. However, when two such fast-moving subjects are closing from opposite directions, and about to cross each other's paths, the difficulty is not doubled, but tripled. Here David has timed his shot excellently, and he tells me that rather than keeping the camera in one place hoping the planes would cross in the frame, he followed one of the planes until the other entered the frame. It was a sensible idea, which has worked really well. As an achievement in timing this is a great shot, but I suspect the only people who will really appreciate it will be those who have already tried it and know how difficult it is to pull off. Those who haven't already tried this before – and that's most people – will just see two planes with coloured smoke that are not quite in the centre of the frame and at different heights. They will think the timing isn't quite there and, unfortunately, from an ascetic point of view, they'd be right.

The fact that the smoke doesn't cross in the middle of the frame, or at the halfway point between the two planes, comes down to bad luck in positioning rather than bad timing, so there's not much that can be done or learned for next time. I've rotated the picture so the planes sit on the same horizontal line, which tidies the composition as much as possible. In doing so I've needed to trim the picture, so I've made it a little more panoramic by getting rid of some of the sky that isn't really doing anything.

Pictures of planes in flight are more often than not underexposed because the brightness of the sky fools the meter – with the photographer doing nothing about it. Here David seems to have taken control and dialled in enough exposure compensation to bring out the detail of the subjects.

Although we've all seen pictures of the Red Arrows before, they are still a difficult subject to photograph. As if timing and exposure weren't enough to deal with, you need a healthy dose of luck too.

Original



Planes not level



Rotated and trimmed



WIN

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JESSOPS
Advice for Life

Trees Derek Stratton

Nikon D90, 16-85mm, 125sec at f/18, ISO 640

THIS image is so unusual it caught my eye straight away. Even when viewed small, the height of the scene gets the attention



Original

and the devastation on the ground makes me want to look again. Those isolated trees, Derek says, are all that is left of a commercial forest, and standing there by themselves, against that dramatic sky they have the air of survivors of some great catastrophe.

The thing I like most about this picture is



Edited

the trees against the sky – their tallness and isolation, which to me is what the picture is about. I want to emphasise this point, and to do so we must reduce the picture to its most important elements. The trees on the right distract from the subject, so I have removed them by cropping. Ideally, Derek would have shifted his position so they could have been excluded from the original frame. While cropping, I've taken the opportunity to make the picture a taller format, echoing the sense of the trees' height and their place in the dramatic sky.

I need a dramatic sky, but not necessarily in colour, so I've switched to black & white to keep the clouds and the dark patches of cloud, but without the blue. We often strive to find a blue sky, but here I think it takes away from the theme.

The contrast boost hides much of the litter on the floor, but not so much we can't still see the texture and the remains of what was once there. There is still devastation, but we can see it more immediately. The toning is a personal touch that maintains the contrast but with a softer undercurrent.

What we are left with are tall trees sprouting from chaos and isolated against a dramatic sky – and that makes a picture with the same story presented in a more direct manner. Well seen, Derek.

Pleasant dreams?

Victor Saltmeris

Nikon D300, 28mm, 1500sec at f/8, ISO 200

ONE OF the first things I learnt at birth was that you shouldn't stick your subject right in the middle of the frame. I respected this advice until my natural rebellion in my teens, when I began doing it on purpose to spite my parents. Now, of course, I'm more mature and know the value of rules, as well as the value of breaking them with effect when appropriate.

Victor has chosen to put this man's

head right in the middle of the frame, which leaves me with the uncomfortable feeling that you get when you can't quite decide if you are looking at poor composition or a

work of genius. After playing with the cropping tool and exhausting my *Rule of Thirds for Dummies* book, I've decided that actually the picture worked perfectly well in the first place. I don't know if it is intentional or not, but the central positioning,

combined with that warm, saturated light, delivers a creepy feeling to the picture – as though the sleeping man is a bit sinister, and somehow a threat to the nice family pushing the pram. When I cropped the image so the hat was placed on the right-hand third, I lost interest in the scene – it became ordinary instead of extraordinary.

So, well done, Victor. I spent about half an hour cutting up your picture, only to discover that you had it right in the first place.

PICTURE
OF THE
WEEK

'When I cropped the image so the hat was placed on the right-hand third, I lost interest in the scene'



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Let the AP team answer your photographic queries

USING NIKON DX LENSES

Q I have been thinking about upgrading my Nikon D80 to a D700. I have a good range of DX lenses that I use with the D80, but I believe that attaching a DX lens to a camera with an FX sensor, such as the D700, results in vignetting or only limited use of the FX sensor at its centre, and therefore lower resolution. If this is correct, then surely the added advantages of a full-frame sensor are lost, unless I buy new lenses. Can you advise? **Ian White**

A Yes, you are right, Ian. This is also an issue for Canon and Sony users upgrading to full-frame DSLRs. Since Nikon was late in arriving at the full-frame party, the company has a larger range of DX lenses, for cropped sensors, than FX lenses.

When I bought my Nikon D700 (which I love dearly), I struggled with the same problem you are facing. Standard zooms cost more in FX format, although they often provide superb image quality. I'm thinking of the £1,200 Nikkor 24-70mm f/2.8 G ED AF-S lens in particular. I plumped for FX-standard prime lenses – which are more affordable and of good quality – and I've enjoyed using them. You could look at optics from the independent manufacturers, too. Sigma's 24-70mm f/2.8 DG EX HSM IF is worth a look and costs a more reasonable £450.

Nikon's DX lens range is excellent, and if you have spent money on good-quality DX optics then maybe the D700 is not the camera for you. The D300S is a superb performer, especially paired with something like the Nikkor 17-55mm f/2.8 ED-IF AF-S DX lens. Full frame has its advantages, particularly when you want more control over depth of field or when shooting in low light, but it's not for everyone. I might also add that good deals on the D700 are only around at the moment because it's getting a bit old. An upgrade is hotly anticipated, and you may want to wait. **Ian Farrell**



The Nikon D300S can be paired with DX lenses

THE RIGHT BULB

Q I have just bought a Rollei P11 projector to replace my old worn-out Acer P1166 projector. All the parts, including heat filters and condensers, seem to be interchangeable except the bulb, as the new projector uses the A1/178 240V 300W and the old one used A1/180 240V 500W. As I have spare 500W bulbs, is it safe to use these in the new projector? If not, can you tell me where I can get some spare 300W bulbs? **Bob Petherbridge**

A The Rollei P11 projector can support 500W bulbs, but only with an extra heat shield to protect your

delicate transparencies. This may already be included with the projector you have, or you may have to buy one second-hand. Having said that, 300W A1/178 bulbs are still available and cost £30–£35. If you are struggling to find one on the high street, try Lightbulbs Direct (visit www.lightbulbs-direct.com or call 01494 723286). **Ian Farrell**

INCIDENT LIGHT METERING

Q I recently bought a second-hand Bronica SQ-B and am enjoying putting some black & white film through it, and shooting portraits of friends and family. I'm using a handheld lightmeter (a Sekonic L508) to measure exposures, but I'm confused how I should be using the meter

to make incident measurements. Should the meter point at the light source or back at the camera? **Robert Stanford**

A Incident light readings, where you measure the amount of light falling onto a subject, are much more accurate than reflective light readings because they are not influenced by the brightness or reflectiveness of the object you are photographing. With your Sekonic meter, make sure the dome over the sensor is raised and position the meter in the same light as your subject, with the back of the meter vertical. Point the sensor back at the camera, not at the light source, and hit the button to take a reading. Shooting black & white print film gives you considerable exposure latitude, but if you use colour transparency film then you will appreciate the accuracy that incident light metering can give you. **Ian Farrell**

ON THE CARDS

Q There are so many different SD memory cards advertised in AP that I am confused. Apart from the memory capacity, what should I look for to select the best quality and what affect will this have on the final image? **Bob Williams**

A The memory card market does sometimes seem overcomplicated, but if I can console you with one piece of information then it's this: image quality is completely unaffected by your choice of memory card. A £5 SD card from a supermarket will give you the same results as using the latest generation of card from Lexar, SanDisk or Samsung. The only difference is that the cheaper card will do it much more slowly and may have less backup, in terms of data recovery, if things go wrong.

The speed of a memory card is important for two reasons. First, a faster card will transfer data to your computer more quickly when you are downloading images, so you won't have to wait as long. Second, your camera will be able to write images to the card more quickly, which is important when shooting bursts of images in continuous shooting mode.

You'll find an indication of a memory card's read or write speed from the various cryptic

FROM THE AP FORUM

To whom should I sell?

Randm asks I have a lot of equipment, including 35mm Nikon cameras, lenses, filters and flash. These belonged to my father, but as I am using a digital camera I would like to sell them. I have no idea how much they are worth, so I would like to take them to a trusted shop that will not rip me off. Does anyone have any recommendations from places they have

f/AQ

Which tripod head is best?

There is so much more to a tripod than three legs. More specifically, it's crucial when buying a tripod to think about the head that is going to connect the legs to your camera. This is, after all, the part of the tripod you will interact with the most when positioning your camera. Typically, you'll be choosing between a ball-and-socket head, a three-way pan-and-tilt head or a two-way pan-and-tilt head. There are also a few types of tripod head for specialist applications.

The ball-and-socket tripod head is the perfect all-rounder. It's very fast to set up and ideal for photography that involves frequent changing of position, such as portraiture and fashion. It's also a design that is compact and lightweight. Lack of accuracy and fine control are downsides, though, making this less useful for studio work and architecture.

More precise control can be achieved with a pan-and-tilt head, which allows

individual adjustment in one plane without affecting the camera position in another. Three-way pan-and-tilt heads offer fine control in x, y or z planes, while the two-way equivalents only do so in the x and y planes, and lack the ability to move your camera into portrait orientation – these are chiefly for nature lovers using spotting scopes, for example.

Pan-and-tilt heads are loved by those working in a studio or just wanting more control, but they are slower, heavier and larger than a ball-and-socket equivalent. Total control freaks who want the ultimate in precision using large cameras should look for a geared pan-and-tilt head, where camera movements are effected by turning control knobs.

Nature specialists using long super-telephoto lenses should look at gimble-type tripod heads that support a camera and lens near its balancing point, making movement quick and easy so it's perfect for tracking moving subjects. Other specialist tripod applications include panoramic heads, which are designed to make stitching together multiple frames to form panoramic images much easier.

Lastly, choose a tripod and head that is the right size for your camera and lens. Ensure the legs can support the weight of the camera, lens and tripod head you plan to use. **Ian Farrell**

markings on it. Cards often have a multiplication factor written on them (such as 6x, 10x or 20x, with 1x being equivalent to the speed of the original CD-ROM of 1.2MB/sec), although this usually represents read speed, which is faster than write speed. A fairer and more recent system is the class rating. A Class 2 card can handle sustained writing of data at a rate of 2MB/sec, a Class 4 card achieves 4MB/sec; a Class 8 card 8MB/sec, and so on.

Apart from speed, look for the card type.

dealt with? What about Jessops or London Camera Exchange? I don't want store credit.

Straightarm replies Jessops doesn't offer second-hand or part-exchange any more. If you don't know anything about the kit you want to sell, start learning! There are plenty of people in these forums who will help. Taking a while to learn about the kit you are selling is the best way to prevent being ripped off. My recommended purchasers of second-hand kit are the London Camera Exchange (www.lcegroup.co.uk), Mifuds (www.mifuds.com) and Ffordes (www.ffordes.co.uk). Also, check out the shops listing second-hand kit in AP.

Wheelu replies Visit eBay and look at completed auctions for the same kit as your



Although they all look identical, not all SD cards are the same. Original SD cards only went up to 2GB in capacity, so SDHC (high capacity) was invented with a maximum capacity of 32GB. While cameras that recognise SDHC cards also see SD cards, this is not true the other way round. So if your camera is a few years old, check to see if you need an SD card or an SDHC card. The relentless march of progress has recently produced SDXC cards, with a maximum capacity of 2TB. **Ian Farrell**

father's to see how much the equipment typically fetches. I would be inclined to put a film through the cameras to see if they are functioning OK. If they are, then sell them on with a clear conscience. If it's decent gear, it's probably best to sell as individual items. Use your digital camera to get some product shots.

Ian Farrell replies One of the best places I know for second-hand sales is Aperture Photographic (www.apertureuk.com). The company deals in makes such as Nikon, Hasselblad and Leica, and only gear in very good or mint condition. The firm also sells on commission. The staff are very knowledgeable, and I would always trust them not to rip me off.

www.amateurphotographer.co.uk

In next week's AP
On sale Tuesday 5 October

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Brett Harkness explains how to create fantastic lifestyle portraits outdoors using natural light

PORTRAITS

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John Kenny reveals how he used only light reflected off the bare earth to capture stunning portraits of African nomads

AP EXPLAINS

WINDOW-LIGHT PORTRAITS

Tim Coleman explains how to create stunning portraits with a simple indoor setup

ON TEST

SONY ALPHA 33

Sony's SLT digital camera has a 7fps shooting rate with continuous focus, thanks to its pellicle mirror.

Richard Sibley puts the technology to the test



EXPERT ADVICE

PELICLE MIRROR

With Sony re-introducing the use of the pellicle mirror in its Alpha 33 and 55 models, **Geoffrey Crawley** looks at its history and explains the pros and cons of this type of mirror



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New for 2010, the **Mark II** Light Craft FaderND filters feature a new extra-thin filter frame to help reduce vignetting, and improved optical elements to reduce image softening at longer focal lengths. The **Mark II** Light Craft FaderND filters are available now, from 52mm to 82mm diameter, with prices starting at just £56.99

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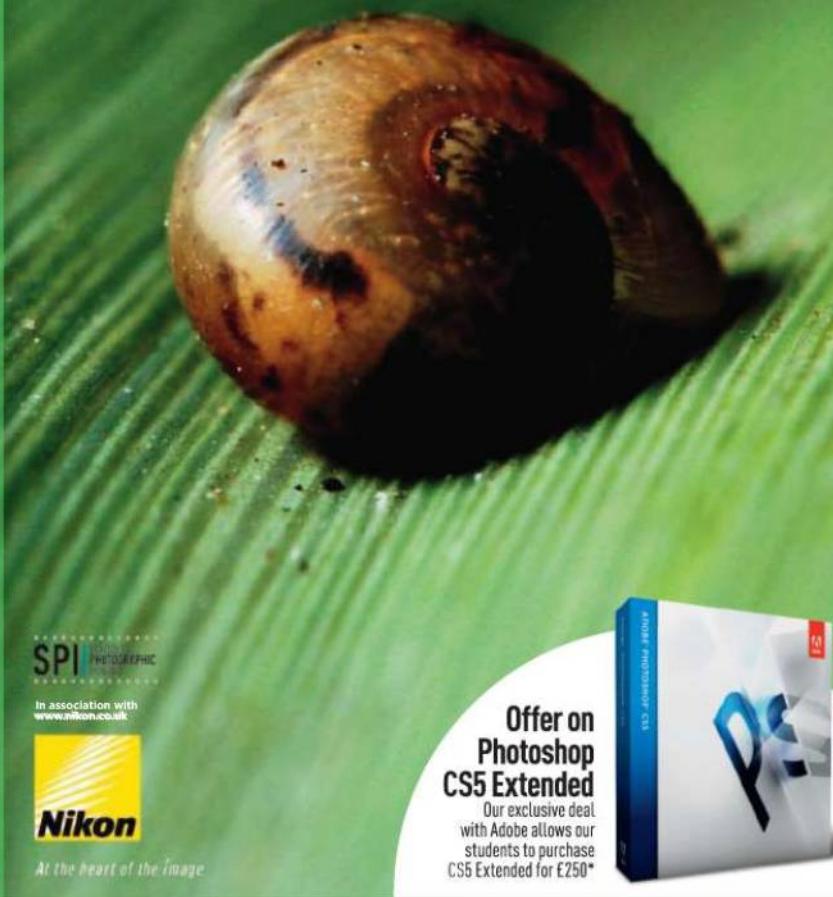
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Canon PowerShot S95

Enthusiasts will like the manual controls on Canon's high-spec S95 compact camera, but will these changes persuade them upgrade their current model? We find out

Tim Coleman
Technical writer

MANY compact cameras aimed at the more serious user are, well, not quite so compact. Canon's PowerShot G11 is 49mm in depth, and Samsung's EX1 is 46mm. In contrast, the PowerShot S95 slips easily into the pocket and is truly compact at less than 30mm deep, while offering many of the same functions as the bulkier models. With fully manual controls, raw and JPEG capture, an aperture of f/2 at the wideangle focal length and an intuitive lens control ring, the main sacrifices from the larger Canon models are no viewfinder and a more modest focal range.

The S95 comes roughly one year after the launch of the previous model, the PowerShot S90. So, the first thing that many S90 owners will consider is whether or not any significant changes have been made that will justify upgrading to the newer model, or, if a new buyer, whether to fork out the extra money for the latest version. There

have, in fact, been a number of refinements, and the addition of a Hybrid Image Stabilizer makes it worth considering.

BUILD AND HANDLING

Users of the PowerShot S90 will be hard-pressed to notice any changes to the exterior of the S95. There are no ergonomic frills; the S95 is slim and simple, using the same tough and tactile material as the EOS 7D. Its understated elegance looks and feels professional, although on a practical level there is no grip to speak of on the front or back. This is no major issue on a compact camera, but the inclusion of one would have aided handling. The shutter button sits naturally under the index finger and the mode dial is flush to the body and operated from the back. The latter requires a little persuasion, but this helps prevent accidental mode changes. Although the flash pops up where the left-hand finger will rest, there is enough space behind it to grip the body.

At 29.5mm deep and weighing 193g (including the battery and memory card), the S95 is a fraction slimmer and lighter than the PowerShot S90, which is 1.4mm and 5g greater respectively.



Aspect ratio options add a creative dimension to shooting, and 16:9 suits landscapes well

In the absence of a viewfinder there is a robust, bright, 3in LCD screen. In one screen display mode, there is the usual nine-section grid for composing and a live histogram, which I found very useful. Navigating through images is speedy using the control wheel on the back, and images can rotate to suit the angle at which the camera is held.

One of the most popular features maintained from the S90 is the lens control ring. This allows quick access to manual controls. Canon has refined the S95, and included manual focus, aperture, white balance, ISO, zoom, exposure compensation, i-Contrast and aspect ratio options. This intuitive feature feels and handles to a level that will satisfy the demanding user. However, while there are fully manual controls and it feels like a camera for the serious photographer, there are plenty of fun scene modes to play with when the mood takes you.

Canon has kept the sensor to 10MP in order to maintain low-light performance. In addition to the optical Image Stabilizer (IS), Canon has introduced its Hybrid Image Stabilisation for the first time in a compact camera. Coupled with the optical IS, the Hybrid IS is designed to keep images sharp for macro settings, where blur and movement are more obvious. Other new features include multi-aspect shooting at 3:2, 4:3, 1:1, 16:9 and 4:5 ratios. As a keen landscape photographer, I particularly enjoyed using the 16:9 setting. There are also new scene modes of fisheye effect, miniature effect and poster effect, but perhaps the most notable is an HDR mode. A tripod is necessary when using this mode as the camera takes three exposures, one after the other, and then combines them for a high dynamic range image.

The video mode has been improved from the S90 to 720p HD movie recording in the S95, and scene modes such as miniature effect can be applied. Unfortunately, the zoom control can't function during shooting.

AT A GLANCE

COMPACT CAMERA

- 10 million pixels
- 28-105mm (equivalent) f/2-4.9 lens
- Hybrid Image Stabilizer
- 720p HD movie recording
- Street price around £399

PERFORMANCE

In situations where there is no time to take manual control, the auto shooting mode is reliable, producing generally well-metered images with natural tones. Auto white



balance struggles a little when there is a dominating colour in a scene, but this is not unusual and generally it produces accurate results. In tricky landscape scenes with a wide dynamic range, the evaluative metering generally meters correctly for land but leaves the sky too bright, so I leaned towards using spot metering. Enabling manual control places the emphasis on the photographer, and I am very pleased with the quality of my images, both in auto and manual settings.

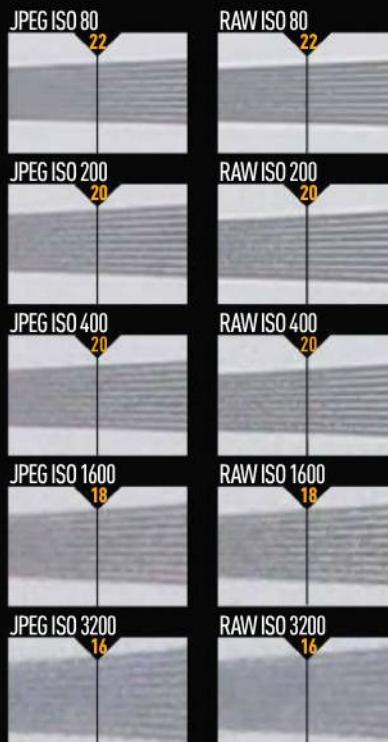
One of the more significant changes from the PowerShot S90 is the introduction of the HS system (which was introduced to the IXUS series in the 300HS model) and Canon's first Hybrid IS in a compact camera. With a 4-stop optical IS combined with the Hybrid IS, the S95 is capable of handheld shooting at 1/8sec even in a macro scene. I found that when shooting handheld without support I could achieve a minimum shutter speed of 1/15sec and, with support such as propping my elbows on a surface, 1/8sec. The same minimum shutter speeds apply for macro scene. This enables the use of low-sensitivity values even in low light, which is important as compact cameras are less able to avoid noise than DSLRs.

The resolution chart shows that images have good detail for a compact camera and this only really drops off at higher sensitivities. My images are very usable at ISO 200, but noise is recognisable to the discerning viewer at ISO 400 and only really becomes obvious at ISO 800 and beyond.

Autofocusing is generally good, but can struggle to isolate objects, particularly with crowded macro scenes, and the auto-centrefocus option of normal or small size makes little difference. Using manual focus goes some way to helping in such situations. Tracking AF has been introduced in the S95, and after selection it is activated by pressing the shutter button halfway. Movement is then detected and the tracking AF system locks onto the moving subject, represented by a blue box, and follows it. This is a good concept, although I found it struggles, particularly in scenes where there is a lot of movement going on, even once it has already locked onto its target. **AP**

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to its 100mm point. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



CANON (UK) LTD. Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000. www.canon.co.uk

Facts & figures

RRP	£399
Sensor	1/1.7in, 10-million-pixel CCD sensor
Output size	3648x2736 pixels
Lens	Canon 3.8x zoom lens, 28-105mm (effective) f/2-4.9, 5cm close focus macro mode
File format	JPEG, raw (DPOF), raw + JPEG simultaneously Compression: Fine/Normal JPEG
Sensitivity	ISO 80-3200
Shutter speeds	15-1/1600sec in shutter priority and manual mode
Metering system	Evaluative, centreweighted, spot
White balance	Auto, 8 preset
Exposure modes	HDR, fisheye, miniature, poster effect and 21 presets
Focus	Manual, continuous AF, servo AF/AE tracking AF
AF modes	9-point, face detection, one point (centre)
LCD monitor	3in LCD with approx 461,000 dots
Storage media	SDHC, SDXC, SD, MMC
Power	Rechargeable Li-Ion NB-6L
Weight	193g (including battery and memory card)
Dimensions	99.8x58.4x29.5mm

Verdict

THERE are not too many reasons to upgrade from a PowerShot S90 to the PowerShot S95, as many of the differences are refinements rather than outright changes. However, intuitive manual controls using the improved lens control ring in the later model will satisfy serious users and, in its own right, the S95 is a great performer. There are few cameras that slip comfortably into pocket that will produce better images than this one.



Hybrid IS enabled me to shoot this lily in low light, handheld at 1/15sec, with an ISO of 200. Results are sharp with little noise

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Canon STE-2 Signal Transmitter.....£179.99
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11-18mm f4.5-5.6 DT	£499.99
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Art Filters	
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Live View	
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DMW-LVF1 View Finder	£169.99
DMW-FL220 Flashgun	£148.99

Panasonic Lumix GH1	
	
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KEY ACCESSORIES	
DMW-BLB13E Battery	£64.99
DMW-LVF1 View Finder	£169.99
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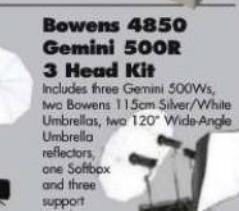
Includes two 160W Flash Heads, two lighting stands, Soft Box, Gold Umbrella Honeycomb, Clear Diffuser, Blue, red and yellow filters, Snoot, IR remote, sync lead and a deluxe studio carrying bag.



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190XB

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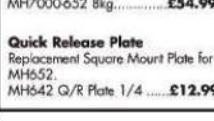
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694CX	£127.99
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MTL Adjustable Column Carbon Fibre

Patented multi-function centre column allows for 180° vertical movement and 360° degree horizontal rotation as a lateral arm. No need for an extra head when using the built-in universal 3-way head.

Just change to the short column and lock the safety knob.

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Patented multi-function

centre column

allows for 180° vertical

movement and 360°

degree horizontal

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arm. No need for an

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*FRICITION LOCK AND FORGET - NO MORE LOCK, UNLOCK, LOCK, UNLOCK



Ball Head Heaven - set the preferred friction and lock in place. Once the desired friction is set the camera can be moved by a little extra pressure in any direction and from horizontal to vertical. The friction resistance remains constant, reliable and smooth and will not let the camera move on its own. It is oh, so easy to use

Other features:

Slide and lock quick release pad ideal for final focus on close macro focussing - the push knob release means no mistakes in releasing when removing your equipment

- Panoramic degrees and lock knob for rotation

Ball size	Weight	Will Hold
36mm	430g	8kg
44mm	540g	12kg
54mm	764g	18kg



*KOOD PRO HEAD WITH QUICK RELEASE PAD

- Friction and Lock knobs
- Marked panoramic degrees and lock
- Mini Rock Quick release pad, ideal for focussing on macro or close up, with push pin safety release
- Panoramic degrees and lock knob for rotation

Ball Size	Weight	Will Hold
36mm	290g	8kg
44mm	520g	12kg
54mm	700g	18kg

*KOOD SNAP FIT HEADS - HIGH SPEED ON AND OFF THE TRIPOD



These heads feature spring loaded levers to lock the quick release pad. The lever automatically goes into the lock position when you insert the camera onto the head. The Camera can only be released by pressing the safety lever as you open the lock lever. The lock lever stays open after release

- Spirit level
- Lever for ball release and lock
- Lock knob for panoramic rotation

Ball Size	Weight	Will Hold
24mm	208g	6 kg
30mm	315g	8 kg
36mm	420g	12 kg

*KOOD PRO HEAD WITH MINI RACK QUICK RELEASE PAD

- Friction and Lock knobs
- Marked panoramic degrees and lock
- Mini Rock Quick release pad, ideal for focussing on macro or close up, with push pin safety release

Ball Size	Weight	Will Hold
36mm	400g	8kg
44mm	538g	12kg
54mm	755g	18kg

*Spare quick release pads available for all the above ball heads.



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28mm, quick release 4-section Alloy Tripod

- High quality quick release catches for a long life • Rubber O ring cushions for fast close without jarring
- Three position leg angle head ratchet for fast work and dealing with difficult situations (each leg can be at a different angle) • Wing nut lock centre column with O ring cushion top and bottom • Short centre column for low level work • Large Ball Head platform with three set screw ball head locks • Retractable Bag or weight hook at the bottom of the centre column • Rubber retractable feet and spikes • Robust Carrying case with tool kit and short column pocked handles and shoulder straps
- Separate tripod fitting shoulder strap for carrying without case



The KOOD Alloy Pro Tripods are very rigid with big section legs, but are compact and suitable for the fast working social photographer and field photographer alike.



32mm and 28mm, 4-section twist lock Carbon Fibre Tripod

Cast alloy stock head with:

- Spirit level • Twin bolt leg fixing
- Winged lock for centre column
- Carry strap eyelet

Centre column with:

- English/continental screw post
- Wide circular platform with 3 ball head lock screws • Reversible column

Legs:

- Carbon fibre legs with adjustable leg ratchets for uneven ground
- 4-section legs • Large lock grips - for easy adjustment in the cold
- Choice of retractable rubber feet or spikes • 3 fixed angles on each leg up to 80°

Comes with:

- Tripod carrying strap • Extra short centre column used with legs splayed at minimum operating height • Toolkit in case • Heavy duty waterproof bag with accessories pocket • Instructions • Will support 10 and 8 kilos:

Max Height	Min Height	Min with short column	Closed
32mm 173.50cm	55 cm	20cm	60.5cm
28mm 165cm	50.9cm	19cm	55.4cm

32mm, full sized 4-Section Carbon Fibre Monopod

- Exceptionally compact, light
- Closed 55cm 21.5"
- Open 170cm 5' 7"
- Light, compact, excellent height and immensely rigid
- Built with 8 layer Carbon Fibre
- Large twist locks
- Rubber Foam Hand Grip
- Make this all weather and all temperature product easy with bare or gloved hands
- Large Camera/Ball Head Platform with reversible pole English/Continental reversible screw

Also available in 25mm 4-Section Carbon Fibre and 28mm 4-section alloy.



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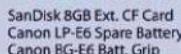


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Nikon D90

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Body Price £589.99

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Nikon D700

The D700 incorporates groundbreaking technologies and performance into a discreetly-sized body.

Body Price £1,756.99

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CS-P05 case for P90 £24.99

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Panasonic

User Guide
Understanding
Your Lumix G1
See Website



Panasonic DMC-G1 + 14-45mm O.I.S

Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

The Lumix G1 is both compact and light. In fact, the only reason it isn't smaller is down to ergonomics... you can go too far! These qualities allow the camera to be very portable making it an ideal travelling companion.

Blue Kit only £359.99*

Panasonic DMC-G10



Megapixels	10.0
LCD Screen	2.7"
Live View	✓
HD Video	✓
FPS	3.5
Card Type	SD

Panasonic DMC-G10 + 14-42mm
Our Price £379.00

Panasonic

MICRO FOUR THIRDS LENSES

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20mm f/1.7 Pan (Unboxed)	£289.99
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Panasonic DMC-G2



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

Panasonic DMC-G2 + 14-42mm
Our Price £519.99

Panasonic DMW-Bag1	Our Price only £19.99
Panasonic 8GB SD HC	Our Price only £29.99
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Panasonic DMC-GF1 + 14-45mm O.I.S

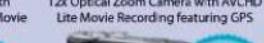
Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

By using the Micro Four Thirds System standard and developing a camera body that eliminates the mirror box and optical viewfinder unit, the DMC-GF1 was able to achieve the world's smallest, lightest body as a system camera with a built-in flash.

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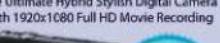
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A modern daypack offering equal space for your camera gear & personal items.

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PRINTER INK CARTRIDGES



EPSON

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At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called Jet Tec. Using Jet Tec Compatibles is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

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TOTAL DIGITAL PHOTOGRAPHY

Ink Test Winner



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T001 Colour	£26.99 68ml	£3.99 70ml, 3 for £10.99	Photo 1200
T007 Black	£22.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 950, 900, 915, 1290
T008 Colour	£18.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 950, 915
T009 Colour	£26.99 60ml	£3.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830U, 925, 935
T027 Colour	£22.99 46ml	£4.99 50ml, 3 for £13.99	
T036 Black	£19.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£19.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£19.99 37ml	£4.99 46ml, 3 for £13.99	
T050 Black	£19.99 15ml	£3.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£19.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£19.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£19.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T031-1-336 Set of 7	T012.99	£29.99, 3 sets for £87.99	Photo 950, 960
T0312/2/3 each	T14.99 17ml	£4.99 21ml, 3 for £13.99	
T0334/5/6 each	T14.99 17ml	£4.99 21ml, 3 for £13.99	
T0341-347 Set of 7	T11.99	Not Available.	Photo 2100
T0341/18 each	T14.99 17ml	Not Available.	
T0342/23/4 each	T17.99 17ml	Not Available.	
T0345/6/7 each	T17.99 17ml	Not Available.	
T0441-454 Set of 4	T04.99	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3800/3850, CX4600, CX6600
T0441 Black	T17.99 13ml	£4.99 21ml, 3 for £13.99	
T0452/3/4 each	T9.99 8ml	£3.99 21ml, 3 for £10.99	
T0481-486 Set of 6	£81.99	£19.99, 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3 each	£13.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6 each	£13.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-549 Set of 8	T012.99	£35.99, 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	T7.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4 each	T13.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/7/8/9 each	T13.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-554 Set of 4	T29.99	£14.99, 3 sets for £42.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	
T0552/2/3/4 each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-599 Set of 8	T94.99	Check Website.	Photo R2400
T0591/2/3 each	£11.99 13ml	Check Website.	
T0594/5/6 each	£11.99 13ml	Check Website.	
T0597/8/9 each	£11.99 13ml	Check Website.	
T0611-614 Set of 4	£29.99	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	
T0612/2/3/4 each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-714 Set of 4	£29.99	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4 each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/404/405/406/407/408/409/4090/4090
T0791-796 Set of 6	T07.99	Check Website.	Photo 1400
T0791/2/3 each	£11.99 10ml	Check Website.	
T0794/5/6 each	£11.99 10ml	Check Website.	
T0801-806 Set of 6	£45.99	£19.99, 3 sets for £57.99	Photo P50, R265, R285, R360
T0801/2/3 each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	RX560, RX585, RX665
T0804/5/6 each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX650, PX700/710W, PX800/810FW
T0870-879 Set of 8	T6.79.99	Check Website.	Photo R1900
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4 each	£9.99 11.4ml	Check Website.	
T0877/8/9 each	£9.99 11.4ml	Check Website.	
T0961-969 Set of 8	T78.99	Not Available.	Photo R2880
T0961/2/3 each	£9.99 11.4ml	Not Available.	
T0964/5/6 each	£9.99 11.4ml	Not Available.	
T0967/8/9 each	£9.99 11.4ml	Not Available.	
T5591-6 Set of 6	£61.99	Not Available.	Photo RX700
T5591/2/3 each	£11.99 13ml	Not Available.	
T5594/5/6 each	£11.99 13ml	Not Available.	

Please call or check our website if you cannot find cartridges for your printer.

WIDE FORMAT INK



EPSON Stylus Pro 3800, 3880	T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£44.99
EPSON Stylus Pro 4000, 4400, 7600, 9600	T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£44.99
EPSON Stylus Pro 4800, 4880:	T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£69.99
EPSON Stylus Pro 7800, 7880, 9800:	T6051/6052/6053/6054/6055/6056/6057/6138/6059 110ml	£44.99
	T6061/6062/6063/6064/6065/6066/6067/6148/6069 220ml	£69.99
EPSON Stylus Pro 3800, 3880, 9800:	T6021/6022/6023/6024/6025/6026/6027/6118/6029 110ml	£44.99
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BC16 PC/P/M/R/G 15ml	£2.99
PG15 Black 29ml	£5.99
CL18 Black 15ml	£4.99
CL18 B/C/M/Y 15ml	£4.99
CL18 PC/P/M 15ml	£4.99
PG1520 Black 19ml	£5.99
CL151 Colour 2 (pack)	£5.99
CL24 Black 9ml	£1.99
BC124 Black 16ml	£2.99
CL24 PC/M/Y 16ml	£2.99
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CL1521 B/C/M/Y 9ml	£8.99
CL1521 B/C/M/Y/G 9ml	£8.99
PG19 Clear 19ml	£11.99
PG19 PB/M/B/G/Y 14ml	£10.99
PG19 PC/P/M/G/Y 14ml	£10.99
PG1520 Black 19ml	£9.99
CL512 B/C/M/Y 9ml	£2.99
CL512 B/C/M/Y/G 9ml	£2.99
PG37 Black 11ml	£12.99
PG50 Black 22ml	£12.99
PG510 Black 9ml NEW	£11.99
PG512 Black 15ml NEW	£15.99
CL38 Colour 9ml	£16.99
CL41 Colour 12ml	£19.99
CL51 Colour 21ml	£26.99
CL511 Colour 9ml NEW	£15.99
CL513 Colour 13ml NEW	£19.99
KP-36IP Ink & Paper	£12.99
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BC16 B/C/M/Y 13ml	£9.99
BC16 PC/P/M/R/G 13ml	£9.99
PG15 Black 26ml	£12.99
CL18 B/C/M/Y 13ml	£11.99
CL18 PC/P/M/G 13ml	£11.99
PG17 Black 25ml	£11.99
PG19 Clear 19ml	£11.99
PG19 PB/M/B/G/Y 14ml	£10.99
PG19 PC/P/M/G/Y 14ml	£10.99
PG1520 Black 19ml	£9.99
CL5121 B/C/M/Y/G 9ml	£8.99
PG37 Black 11ml	£12.99
PG40 Black 16ml	£15.99
PG50 Black 22ml	£22.99
PG510 Black 9ml NEW	£11.99
PG512 Black 15ml NEW	£15.99
CL38 Colour 9ml	£16.99
CL41 Colour 12ml	£19.99
CL51 Colour 21ml	£26.99
CL511 Colour 9ml NEW	£15.99
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KP-36IP Ink & Paper	£12.99
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New technology, combining the benefits of alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 95% of their charge after 6 months and last 4 times as long as alkaline batteries!	
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BATTERIES

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LP-E5 for Canon	£9.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP70 for Fuji	£9.99
NP80 for Fuji	£9.99
NP95 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
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EN-EL2 for Nikon	£9.99
EN-EL3/4A for Nikon	£9.99
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EN-EL8 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
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BCF10E (V3) for Panasonic	£19.99
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BLB13 (V3) for Panasonic	£19.99
D-L18 for Pentax	£9.99
D-L150 for Pentax	£12.99
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NP-FM500H for Sony	£19.99
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Battery Grips	A range of professional battery grips from Ritzel. All can take two Li-ion batteries for double the power you get from a standard camera's built-in battery compartment, and/or vertical shutter release and/or infrared remote, depending on model.
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+1LP-EL: £78.99	£87.99

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+1EN-EL1: £109.99	£124.99

For Nikon D300/D700	£139.99
+1EN-EL3E: £154.99	£169.99

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+1EN-EL3: £109.99	£124.99

For Nikon D3000/D7000	£139.99
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CR2 Energizer Lithium (1)	£3.99
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2CR5 Energizer Lithium (1)	£5.99
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CRV3 Energizer Lithium (1)	£1.99
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LR44 Energizer Alkaline (2)	£1.99
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CR2025, CR2032 etc	£1.99
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SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens.
- 2) A filter holder clips onto the ring.
- 3) One or more P-Type (84mm wide) filters.

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550D body	£629
550D + 18-55 F3.5/5.6 IS	£689
550D + 18-135 F3.5/5.6 IS U	£849
500D body	£499
500D + 18-55 F3.5/5.6 IS	£579

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60 F2.8 Macro USM	£339
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28 F1.8 USM

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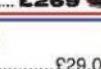
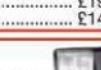
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F90X Body Only	E+ / E+ £79-£99	35-70mm F4 Zukko	E+ / E+ £39	AF500FTZ Flash	E+ £119

F90 Body Only	E+ / E+ £59-£125	35-80mm F2.8 Zukko	E+ £899		
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F80S Black Body Only	Unused £119	50mm F2 Macro Zukko	E+ £29		
F80 Black + MB 16 Grip	E+ £89	50-250mm F5 Zukko	E+ £349		
F80 Black Body Only	E+ / Mint- £79-£99	65-200mm F4 Zukko	E+ / E+ £94-£159		

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F401S Body Only	Unused £99	100-200mm F5 Zukko	E+ £69		
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Sigma 16mm F2.8 EX Macro	E+ £219	35mm F4.5 Fish-eye Pentax	E+ / E+ £29-£39	2x Converter	E+ £179
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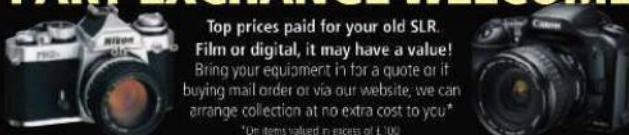
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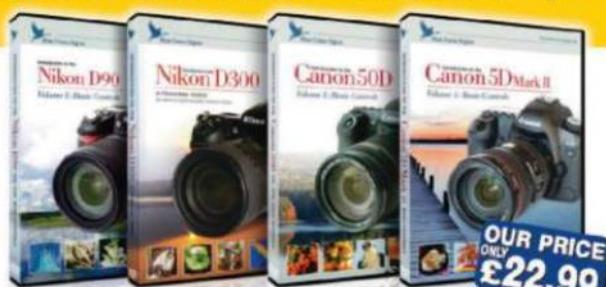
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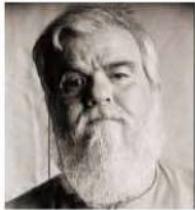


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ROGER HICKS

We photographers should not be the victims of unacknowledged legislation, but rather its creators

POETS, according to Percy Bysshe Shelley, are the unacknowledged legislators of mankind. Of course, as a poet, he may have been somewhat biased. Yet surely, we as photographers are entitled to be equally biased, and claim that we have taken on the burden of being unacknowledged legislators.

At first sight, there is an irony in this. Right at the moment, it may seem that we are victims of unacknowledged legislation rather than its creators. Suspected on the one hand of terrorism, and on the other of paedophilia, photographers may seem to be in a more difficult situation than at any time since the invention of the medium.

On further thought, this makes sense. Photographers hold up a mirror to society, and sometimes society doesn't like what it sees, but what is 'society'? Surely it is people like us. Who are they/we?

Populism has a long and dishonourable history. Rabble-rousing is an excellent way to distract attention from underlying problems, whether you're a Roman emperor promising bread and circuses, Hitler blaming the Jews, or a modern-day politician looking for a convenient scapegoat of 'people who aren't like us', so you can wage a handy little external or internal war. Internal war? Yes. What else is the 'war on drugs'?

Yet the odd thing is, photographers are 'people like us'. Obviously, in AP, they are rather more than 'people like us' – they *are* us. But now that it's increasingly difficult to buy a mobile phone without a camera in it, probably the greater part of the population of the richer countries of the world can be assumed to consist of photographers... or of photographers and potential photographers.

It's an interesting phrase, 'potential photographers', because it echoes 'potential terrorists'. We are all (or should all be) 'potential terrorists'. What, after all, is a terrorist? To the Nazis, French resistance fighters were terrorists. Everyone who sticks a knife into a soldier from an occupying army, or shoots a corrupt, murderous politician, is a terrorist.

Until, of course, they win. Then, they're freedom fighters, at least if we approve of the regime they set up (or restore). Go on, tell me you can't imagine a regime so vile that you would not become a freedom fighter, or at least, that you would not sympathise with

them. Imagine that the Nazis had invaded Britain in the 1940s. Are you Jewish? Do you have any Jewish friends? Do you not think (or would you not like to think) that you would have been a resister rather than a collaborator?

Now, let's scale back quite a long way from terrorism, and sticking knives in people or shooting their leaders. Let's set our sights quite a bit lower than 'regime change', too. Let's look instead at means of bringing about change in existing society, by means that are entirely legal, but frowned upon by the rabble rousers and their natural constituency, the hard of thinking. Let's look, in fact, at photography.

A few years ago, I suggested a national street photography competition, with modest monthly prizes and a good-sized annual prize. With the new government, and their avowed commitment to

repealing unnecessary laws and creating a greater sense of community, it's time to revive that idea.

In keeping with their aim of reducing quangos and the like, I'm not asking the government to run it, although I suggest it would be to their advantage to find maybe £100,000 a year out of the Lottery to fund it. That would pay for £1,000 in prizes every month, and a £10,000 annual prize, plus the expenses (and no more than the expenses) of those who are prepared to put time and effort into judging it.

Surely there's someone – a manufacturer, distributor, gallery or museum – that could provide an address to which entries could be sent, and a place where they could be judged. Every month, a handful of judges, selected from a pool of 100, would meet to choose a winner: they would get expenses only.

Rules would be simple: pictures taken in Britain, in a place open to the public, during the previous 12 months. Such a competition would show people what Britain today is really like, and what changes are needed or not needed; it would get them used to the idea that photographers are not really a threat at all; and when there is a genuine terrorist atrocity, such as the 7/7 bombings, it should make sure that there are more pictures around that could be of use to the security services. The only people against street photography should therefore be terrorists. Where is the flaw in this argument? **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com.

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